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WHEN

# SWEET SIXTEEN

A SONG PLAY

LYRICS BY

GEO. V. HOBART

MUSIC BY

VICTOR HERBERT

M. WITMARK & SONS

NEW YORK CHICAGO SAN FRANCISCO  
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EVERALL and WALLACH

PRESENT

# WHEN SWEET SIXTEEN

A SONG PLAY



BOOK AND LYRICS BY

GEORGE V. HOBART



MUSIC BY

VICTOR HERBERT.

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present

# When Sweet Sixteen

(A Song-play in Two Acts)

Book and Lyrics by  
GEORGE V. HOBART.

Music by  
VICTOR HERBERT.

(Produced under the personal direction of Mr. Hobart.)

---

## ...THE PEOPLE IN THE PLAY...

Mr. JOHN HAMMOND, of Pittsburg . . . . .	Eugene Cowles
Mrs. HAMMOND, his wife. . . . .	Dorothy Rossmore
VICTORIA, his daughter. . . . .	Harriet Standon
JEFFERSON TODD, his friend . . . . .	Frank Doane
STANLEY MORTON, Todd's Secretary. . . . .	Scott Welsh
GERTIE GREENE, a manicure . . . . .	Florence Nash
THE LAIRD OF LOCH-LOMOND . . . . .	Harrison Brockbank
MONSIEUR BEAUCAIRE, a social arbiter. . . . .	Sidney Bracy
ELEANOR BRADFORD, Victoria's friend. . . . .	Frances Gordon
MABEL BRADFORD, her other friend. . . . .	Natalie Alt
TOM, a butler . . . . .	William Betts
A WORKMAN . . . . .	R. M. Dolliver

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## SYNOPSIS OF SCENES.

Act I.—The Living Room in the Country house of the Hammonds  
in the suburbs of Pittsburg.

Time—A Wednesday morning in last September.

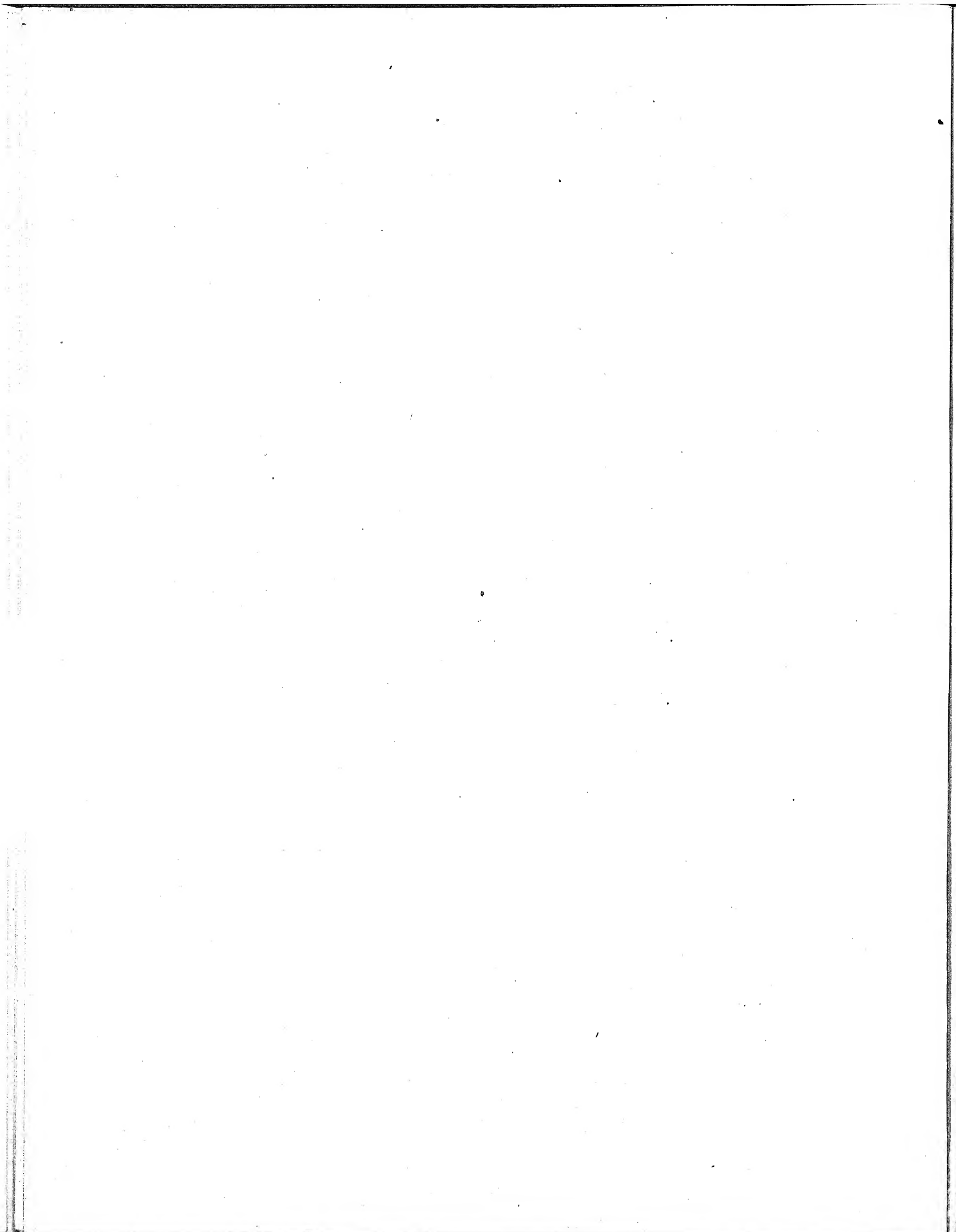
Act II.—The Pine Forest on the Estate of John Hammond.

Time—The following evening at eight o'clock.

---

Director of Music . . . . . Louis F. Gottschalk





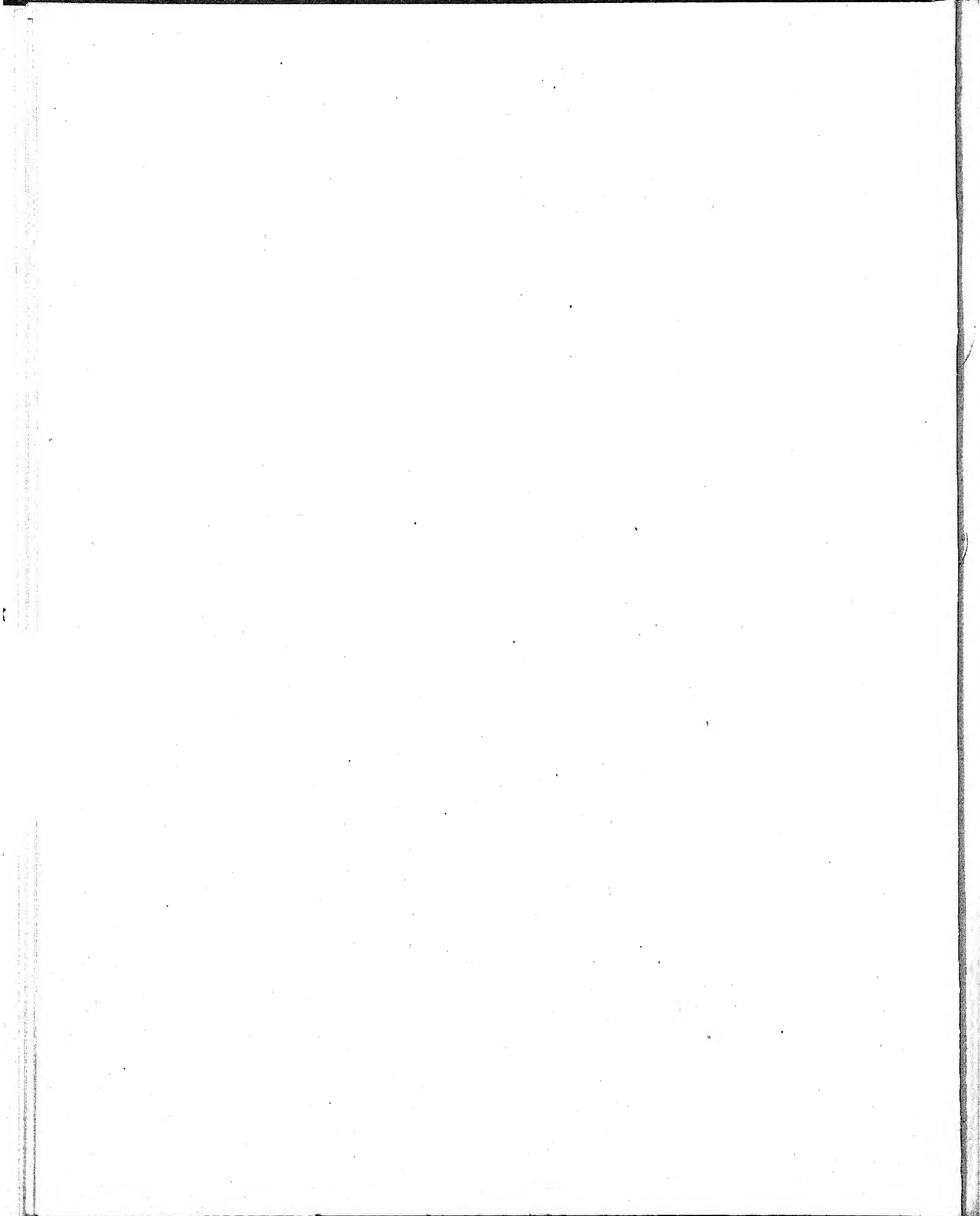
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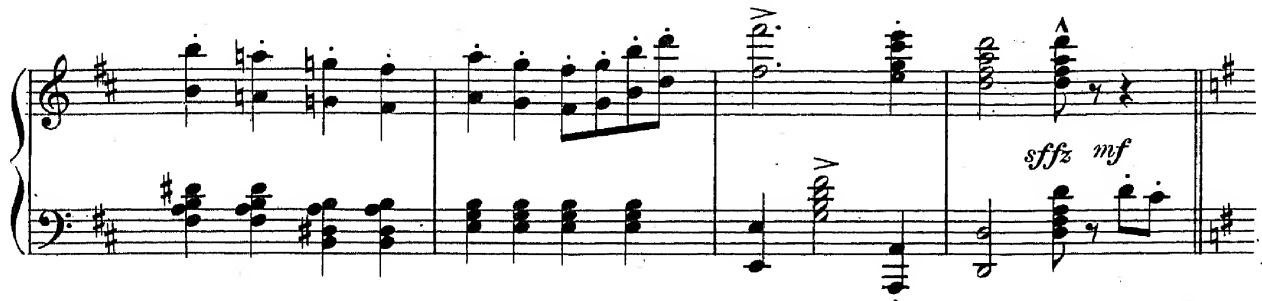
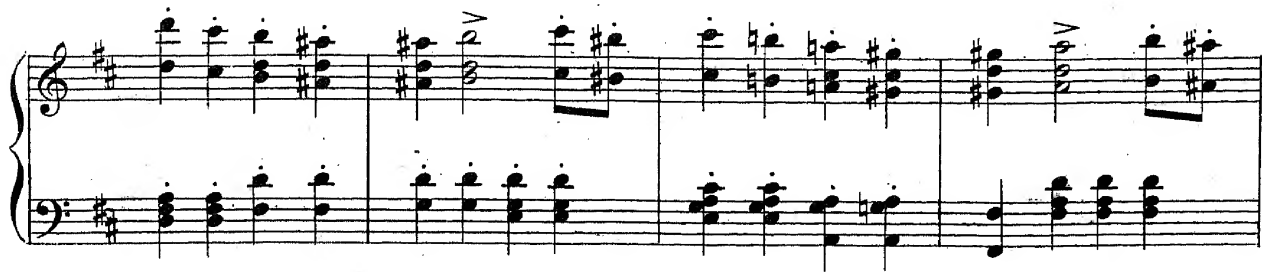
## Overture.

Allegro brillante.

The musical score is written for piano and consists of four systems. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegro brillante.' The first system starts with a forte (ff) dynamic. The melody in the right hand is characterized by eighth and sixteenth notes, while the left hand provides a steady bass line. The fourth system ends with a double bar line and a final chord.

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First system of the musical score. The treble clef staff contains a melodic line with a slur and a fermata, marked *riten.* The bass clef staff contains a single note. The system concludes with a *pp* dynamic marking.

Second system of the musical score. The treble clef staff features a complex melodic line with triplets and slurs. The bass clef staff contains a melodic line with triplets. The system concludes with a *Cadenza.* marking.

Third system of the musical score, marked *Andante.* The treble clef staff contains a melodic line with a slur. The bass clef staff contains a melodic line with a slur and a *p espress.* dynamic marking.

Fourth system of the musical score. The treble clef staff contains a melodic line with a slur. The bass clef staff contains a melodic line with a slur.

Fifth system of the musical score. The treble clef staff contains a melodic line with a slur. The bass clef staff contains a melodic line with a slur.

Sixth system of the musical score. The treble clef staff contains a melodic line with a slur. The bass clef staff contains a melodic line with a slur, marked *rit.* and *pp*.

## Allegro giocoso.



First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a rhythmic accompaniment of eighth notes. Dynamics include *a tempo.*, *sfz*, and *pp*.



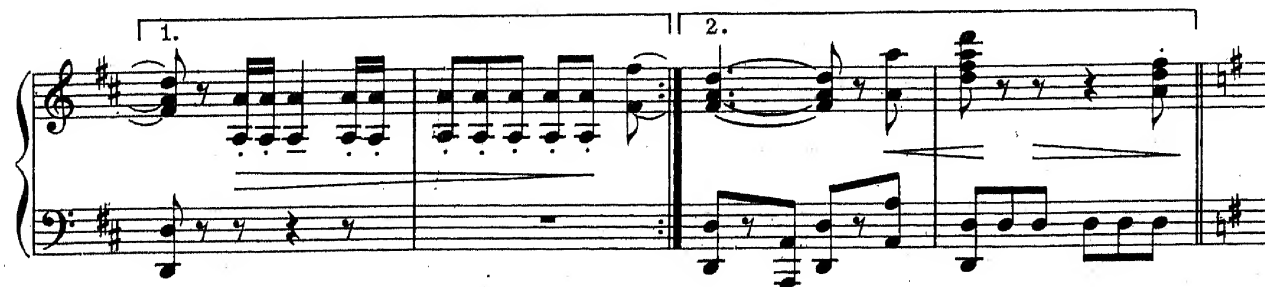
Second system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. The dynamic *pp* is present at the end of the system.



Third system of musical notation. The treble staff features a *cresc.* (crescendo) marking. The system concludes with a *ff* (fortissimo) dynamic and a series of *sfz* (sforzando) markings.



Fourth system of musical notation. The treble staff includes a triplet of eighth notes marked with a '3' above them. The system ends with a *pp* (pianissimo) dynamic.



Fifth system of musical notation, consisting of two measures. The first measure is marked '1.' and the second '2.', indicating first and second endings. The treble staff has a melodic line, and the bass staff has a simple accompaniment.



sempre dim. *mf*

This system contains the first two measures of a musical piece. The key signature has one sharp (F#). The first measure features a complex texture with many beamed sixteenth notes in both hands. The second measure continues this texture. The first staff has a 'sempre dim.' marking, and the second staff has an 'mf' marking.

dim.

This system contains measures 3 and 4. The first measure continues the complex texture from the previous system. The second measure shows a change in texture with fewer notes. The first staff has a 'dim.' marking.

*p* tranquillo. *rit.*

This system contains measures 5 and 6. The first measure has a 'p' marking and the tempo marking 'tranquillo.'. The second measure has a 'rit.' marking. The texture is simpler, with fewer notes than the previous systems.

Andate espressivo.

*pp* a tempo. *p*

This system contains measures 7 and 8. The first measure has a 'pp' marking and the tempo marking 'a tempo.'. The second measure has a 'p' marking. The tempo marking 'Andate espressivo.' is written above the first measure.

This system contains measures 9 and 10. The first measure continues the texture from the previous system. The second measure shows a change in texture with fewer notes.



*slower and slower.*

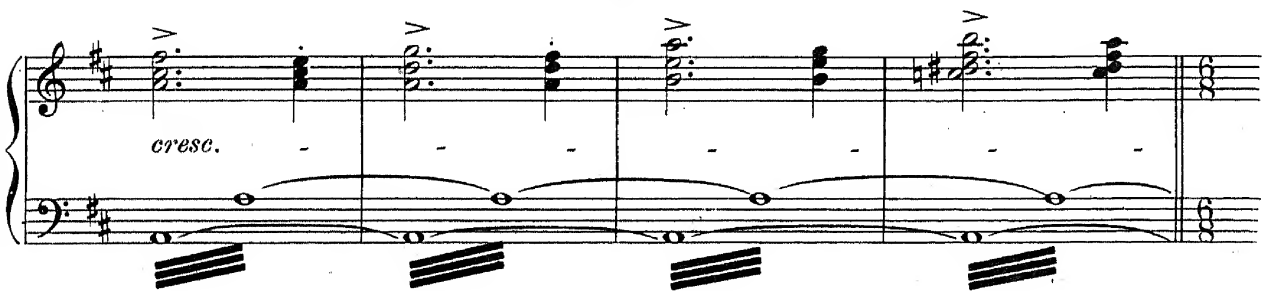
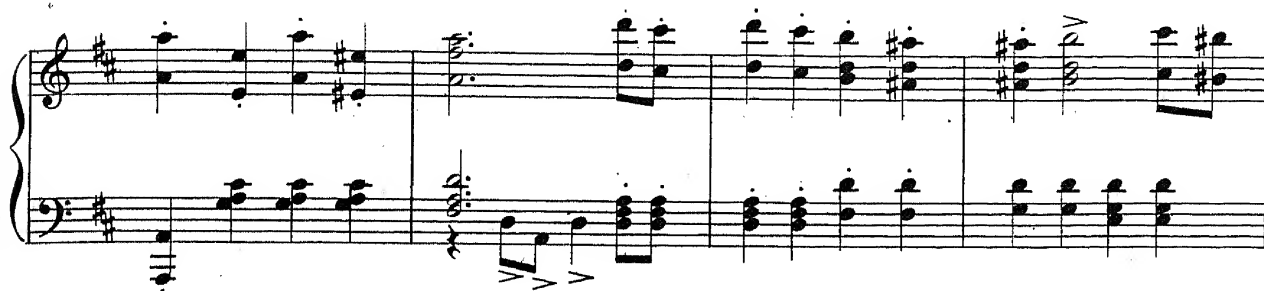
*molto rit.* *a tempo.*

**Allegro brillante.**

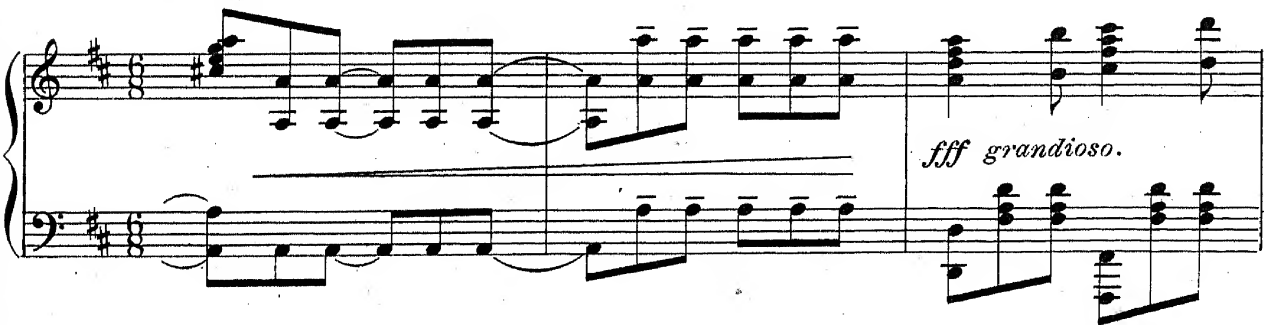
*sfz* *sfz*

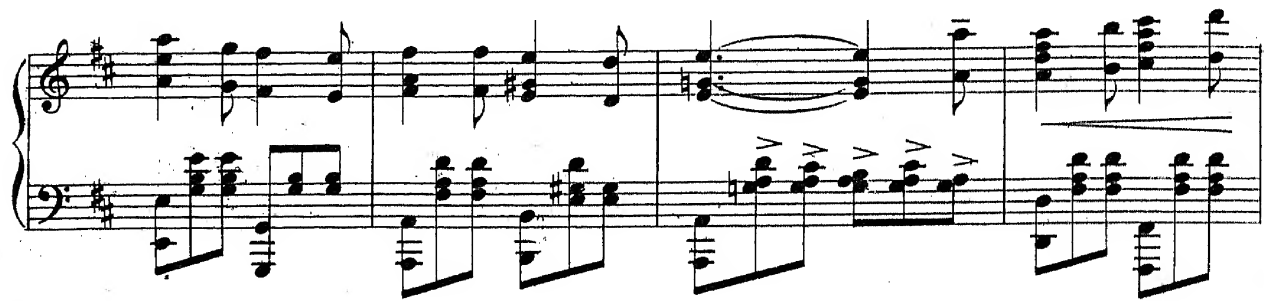
*cresc.*

*ff*



Andante.





# Opening Act I.

No 1.

The musical score consists of four systems of piano and vocal staves. The first system shows a piano introduction with a melody in the right hand and a bass line in the left hand, marked *mf*. The second system includes the instruction "Winds up Clock." and continues the piano accompaniment. The third system features a vocal line with the instruction "Spoken." and a piano accompaniment marked *p*. The fourth system is marked "Lento." and includes the instruction "He looks at music on piano then goes over to Swiss Clock." followed by a vocal line marked "Spoken." and a piano accompaniment marked *pp*.

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Swiss Clock. *Strikes the full hour at 3 o'clock.* *Strikes the half hour.*  
*ad lib.*

*Strikes 4 o'clock.* *half hour.*

*5 o'clock.* *Spoken.*

*half hour.**6 o'clock.**half hour.*



First system of musical notation. It consists of a single treble staff with a key signature of one flat and a 3/4 time signature. The melody begins with a quarter note, followed by a half note, and then a series of rests.

Second system of musical notation. It features a treble staff and a grand staff (treble and bass). The treble staff has a melodic line with slurs and a dynamic marking of *pp*. The grand staff has a piano accompaniment with chords and moving lines. A tempo marking *7 o'clock.* is placed above the treble staff. The system concludes with a *ten.* (tutti) marking.

Third system of musical notation. It includes a treble staff and a grand staff. The treble staff contains a melodic line with a tempo marking *half hour.* and a dynamic marking of *pp*. The grand staff provides a piano accompaniment. A tempo marking *8 o'clock.* is placed above the treble staff. The system ends with a double bar line.

Fourth system of musical notation. It consists of a treble staff and a grand staff. The treble staff has a melodic line with a tempo marking *half hour.* and a dynamic marking of *pp*. The grand staff has a piano accompaniment. A tempo marking *Wind.* is placed above the treble staff. The system concludes with a double bar line.

## No 2.

## Oh! Those Boys!

(Mabel, Eleanor and Girls.)

Tempo di Marcia.

Piano introduction in 2/4 time, marked 'Tempo di Marcia'. The music is in B-flat major (two flats). The right hand features a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mp* (mezzo-piano) and *sfz* (sforzando).

MABEL.

Vocal line for Mabel, starting with the lyrics 'To a col - lege filled with knowl - edge, Girl - ies'. The melody is in B-flat major, featuring a mix of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *sffz* (sforzissimo) and *p* (piano).

Continuation of Mabel's vocal line with the lyrics 'come from ev - 'ry - where; There are clas - sics in pro - fu - sion, Greek and'. The melody continues with eighth and quarter notes, supported by the same piano accompaniment pattern.

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## ELEANOR.

Lat - in fill the air. The de - mure and cun - ning maid - ens learn to

con - ju - gate a verb, And the dif - fer - en - tial cal - cu - lus they

## MABEL.

speed - i - ly can curb. — They love to pore o'er an - cient lore, And

## ELEANOR.

hist - 'ry's pa - ges muss, But the most ab - sorb - ing top - ic there, In

*poco rit.**pp a tempo.*

whis - pers they dis - cuss. Those boys, you girls, those

*poco rit.**poco a poco in tempo.**pp a tempo.*

boys! They're the rea - son for frills and for

curls. Would you blush or sigh, Would you

*cresc.*

wink your eye, If there were no boys, you

girls? \_\_\_\_\_ Those boys, you girls, those

*f* *p*

boys! \_\_\_\_\_ With their ways ev - er rough And their

noise. \_\_\_\_\_ But you pet them, you

*cresc.*

know, when you get them, And so take your

*sfz*

boys, oh

SOPRANOS & ALT  
*ff*  
Those

*ff*

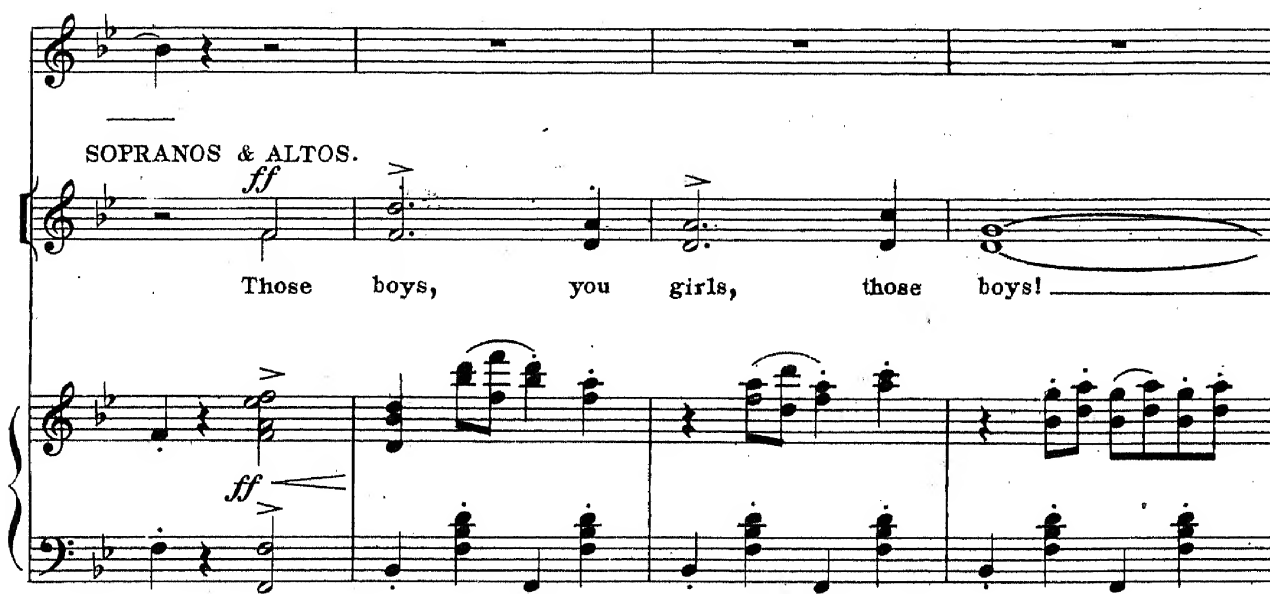
They're



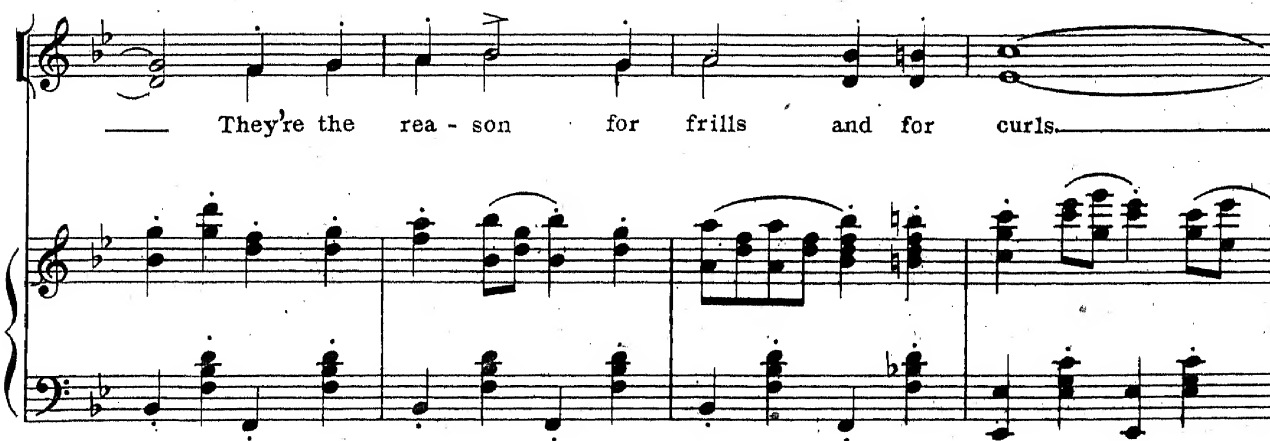
those  
boys, oh girls, those boys!



SOPRANOS & ALTOS.  
*ff*  
Those boys, you girls, those boys!



They're the rea - son for frills and for curls.

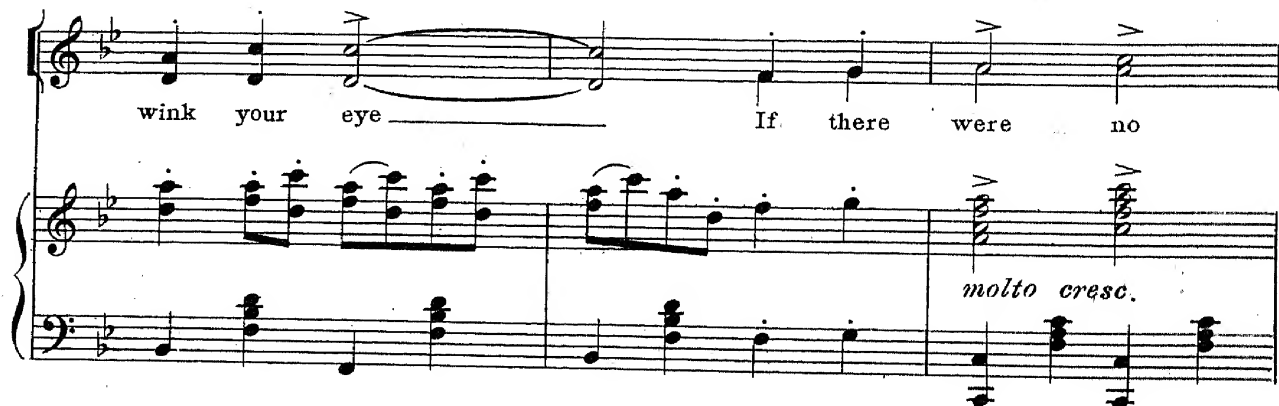


Would you blush or sigh, Would you



wink your eye If there were no

*molto cresc.*

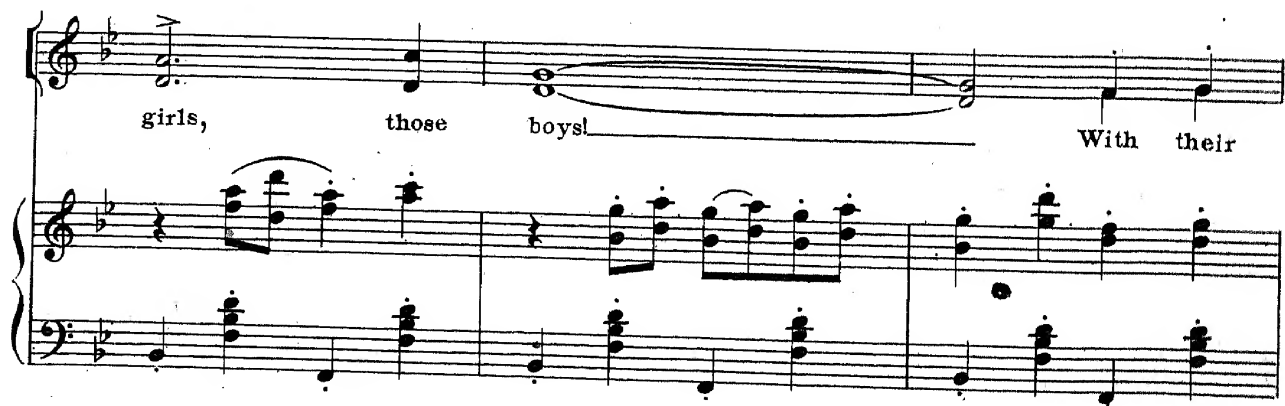


boys, you girls? Those boys, you

*f* *p*



girls, those boys! With their



ways ev - er rough And their noise.



But you pet them you know When you

*cresc.*



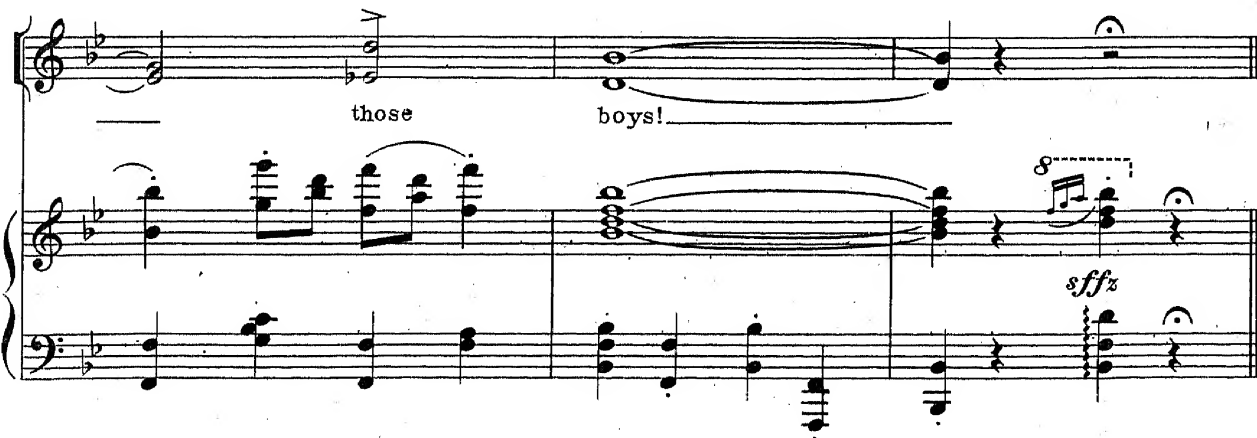
get them, And so take your boys, oh girls,

*sfz*



those boys!

*sfz*

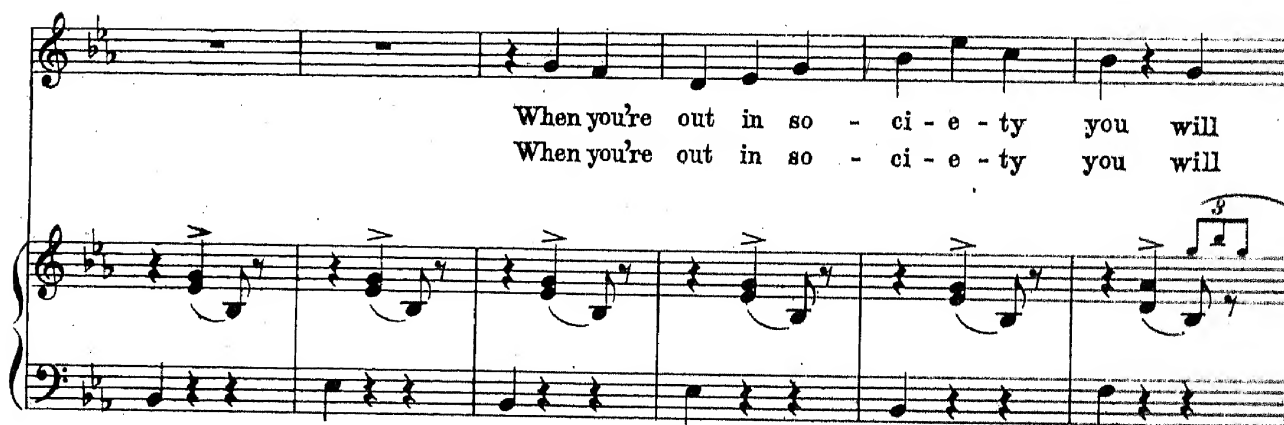




## No 3.

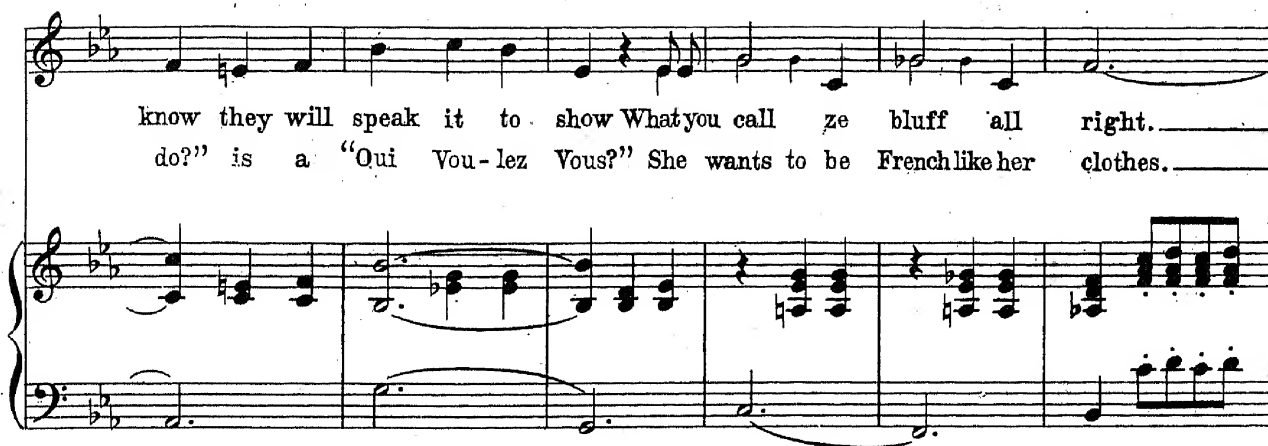
## Pourquoi?

Tempo di Valse animato.



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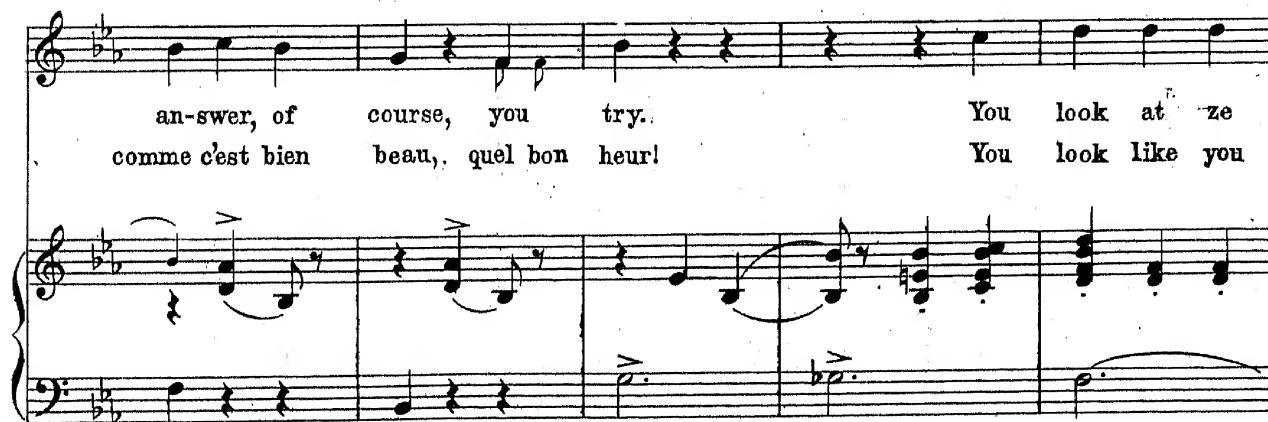
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know they will speak it to show What you call ze bluff all right. ———  
do?" is a "Qui Vou-lez Vous?" She wants to be French like her clothes. ———



— When they say: "Vou-lez Vous par-lais Vous Fran - cais?" To  
— When they say: "Ça me plaît, Mon-sieur, in - fin' - ment, Voi - la



an-swer, of course, you try. You look at ze  
comme c'est bien beau, quel bon heur! You look like you

man Just as chic as you can, And say, with ze down - cast  
know, Wiz ze eye. brows up so, And you say, wiz ze el-bows in

*sfz*

eye: \_\_\_\_\_ "Pour -  
air: \_\_\_\_\_

*accel.*

REFRAIN.

quoi?" you say to {him} "Pour - quoi?" And then keep still a  
her}

*poco rit.* *accel.* *a tempo.*

spell, Zen {he} an - swer, with a smile: "Ma foi, You know ze French so  
she}

*rit.* *accel.*

cast  
ws in

"Pour -

ill a

French so

well! Zen <sup>(he)</sup><sub>(she)</sub> bow so deep, And <sup>(he)</sup><sub>(she)</sub> kiss your glove, Zen <sup>(he)</sup><sub>(she)</sub>

shrug <sup>(his)</sup><sub>(her)</sub> shoul - ders so, And <sup>(he)</sup><sub>(she)</sub> nev - er see that one "Pour-quoi" is ze

on - ly "Pour-quoi" you know, And he nev - er see that

one "Pour - quoi" is ze on - ly "Pour - quoi" you know. —

# A Man's A Man For A' That.

No 4.

BASS SOLO.

*Animato.*

Man  
A

*Meno mosso.*

is a cu - rious crea - ture, as his - to - ry will tell, And it's  
man may not re - sem - ble an an - cient Gre - cian God, And the

*rit.*

*a tempo.*

dif - fi - cult quite to size him right, Till you know him ver - y well. A  
cuffs he wears may need re - pairs, And his hat be some - what odd. He

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man may  
may not

may de.  
con - star

REFRAIN.

man's a



man may not be hand-some, as man-ly beau-ty goes;— And you  
may not greet with laugh-ter Each new ap-pear-ing day,— For the

Man  
A

And it's  
And the

*a tempo.*

A  
He

*a tempo.*

*rit.*

may de-spise his lack of size, Or the fash-ion of his clothes— A  
con-stant strife of a storm-swept life, Will fright-en smiles a-way.—

*p* *rit.*

REFRAIN. *Meno mosso.*

man's a man for a' that, As Bob-by Burns once said,— And it

*p*

No 5.

is - n't his clothes, or his fore - head or his nose, Or the

round-ness of his head, - A man's a man for a' that, Tho' he's

shy on ped - i - gree; — What mat - ters his size, Or the

col - or of his eyes, If he's square with you — and me? —

All

## No 5.

## They Follow Me Everywhere.

Victoria and Girls.

Allegro giocoso.

Piano introduction in G major, 6/8 time. The music is marked *f* (forte). It features a lively, bouncy melody in the right hand and a supporting bass line in the left hand.

VICTORIA.

*pp*My  
I've*a tempo giusto**sfz dim.**pp*

fa - ther went to work and joined the mul - ti - mil - lion - aires,  
 been the gold-en vis - ion of a score of plead-ing peers,

By  
Six

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*portato*

buy - ing some old sil - ly stock or el - e - vat - ed shares I've  
Dukes and twen - ty Lords have knelt and sprin - kled me with tears, An

nev - er had a mo - ment's peace since that e - vent - ful day, For  
ex - pur - gat - ed French - man and Nor - weg - ian Bar - ons three, Have

*poco rit.* *molto rit.* *portato a tempo*

men of all de - script - ions are lined up a - long my way! With  
clam - ored for a chance to fight and bleed Pa - pa for me! They

plead - ing pro - test - a - tions I'm be - sieged where'er I go, And  
swear they love my sil - ver voice and some of them, grown bold, De -

*pp*

*portato*

es  
s, I've  
An

For  
Have

*ritato a tempo*

With  
They

*a tempo*

And  
De .

scores of times I've lost my voice while say ing, "No, Sir, no! If  
clare I have with - in me, here a heart of beat - en gold; But

they don't get my lit - tle hand they swear they will be wrecks; But the  
this right hand is what is most de - mand - ed by these men, Be -

*poco rit.* *molto rit.* *2nd time Chorus.*  
*rit. poco a poco in tempo*

hand they want I no - tice is, the hand that signs the checks. } Since  
cause they re - al - ize it is, the hand be - hind the pen. }

*poco rit.* *molto rit.* *poco rit.*

Pa - pa be - came a Bil - lion - aire, {I} don't know what to do! I'm  
(she)

*pp a tempo*

driv-en un-to a dark de-spair by freaks of ev'-ry hue! — Oh!

*pp*  
*marcato*

no-tice their glare! Per-ceive their stare! Since Pa-pa be came a

*marcato*

Bil-lion-aire, They fol-low {me} here, They fol-low {her} there, They

fol-low {me} fol-low {her} e-ver-y-where. —

*dim* *pp*

## DANCE

*pp leggiero*

*pp cresc. ff*  
*sfz marcato*

*sfz sfz sfz pp*

*cresc. f ffz D.S.*

## There's Money In Graft!

No 6.

Morton, Todd, Laird and John.

Voice. Moderato. JOHN. *fp a tempo*

Oh! the world may shake with  
Wife - y goes and asks her

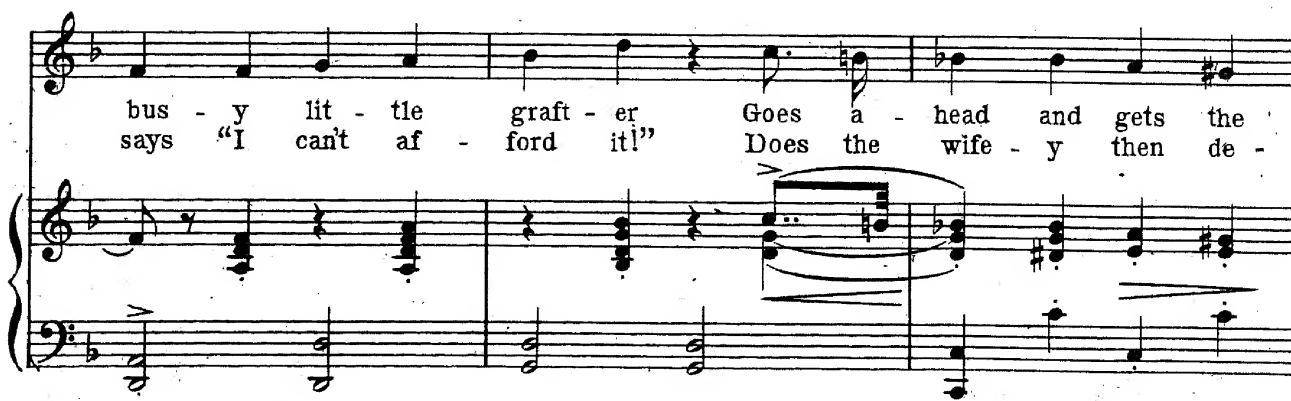


MORTON.

laugh - ter Or the world may weep with woe, But the  
hub - by For a bon - net new and rare, Hub - by



bus - y lit - tle graft - er Goes a - head and gets the  
says "I can't af - ford it!" Does the wife - y then de -



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TODD.

dough. Stern re - form - ers yell and splut - ter And stay  
spair? No in - deed, she says: "My dar - ling, You are

LAIRD.

poor un - til they die; But the graft - er has his  
lone - some here, I fear, I'll in - vite my dear - est

but - ter, And he al - ways gets his pie. For it's  
moth - er, She will live with us a year."

graft! graft! Ev - 'ry - where you go, you know, you'll

find that both the high and low are daft on graft! For,

Oh! there's a raft of mon-ey in graft! in graft! graft! graft!

Dance.

## No 7.

## The Wild Rose.

(I Want To Be A Wild, Wild Rose.)

Morton.

Tempo di Valse.

mf f dim. e rall.

The piano introduction is in 3/4 time. It begins with a melody in the right hand, marked *mf*, which then moves to the left hand, marked *f*. The piece concludes with a *dim. e rall.* (diminuendo and rallentando) section.

Slower.

1. They found a wild rose, brave and sweet, deep in the for-est  
2. The tall and love-ly lil-ies looked with scorn and pa-ler  
3. "The for-est stran-ger does not thrive," ob-served the Jacque-mi-

glade, And in a gar-den fair, for it a cit-y home they made; The  
grew; They said: "This must be heav-en for a coun-try flow'r like you!" The  
not. The wild rose sad and pa-ler grew a-mid the pomp and show. One

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haugh - ty ro - ses of "La France" with chill - ing lan - guor  
wild rose held its pet - als high, tho' tremb - ling was its  
wear - y day un - to its heart sweet wood - land voi - ces

cried; "Be pa - tient, you may grow like us!" the wild rose blushed and  
stem; Then in its sweet and plain - tive way it sad - ly an - swered  
cried: "I'm free at last!" the wild rose said, and yearn - ing thus, it

Tempo di Valse.  
*molto moderato.*

sighed: \_\_\_\_\_  
them: \_\_\_\_\_ "I'd rath - er be a wild rose a -  
died. \_\_\_\_\_

*poco a poco a tempo.* *pp* *cresc.* *pp*

lone in yon - der lea! ——— Where breez - es blow, and whis - per

low their sweet - est song to me! ——— I'd rath - er be a

*poco ten.*  
wild rose than an - y flow'r that grows! ——— Oh! set me

free! I want to be a wild, wild rose! ———  
*molto rit.*

## No 8.

## People Will Talk, You Know.

Allegro.

TODD.

As we  
If —

go through this world now, our pace is a walk, Be - cause we must lis - ten While  
qui - et and rest - ful, some one will ob - serve, "He's po - sing, I'm sure of it,-

oth - er folks talk And peo - ple will talk, you know. We  
Oh, what a nerve!" For peo - ple will talk, you know. I

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TODD.

As we  
If—- ten While  
e of it,—We  
I

hear them com-ment-ing, and "knock-ing" us too! We are fret-ted and wor-ried, And  
met a sweet girl,— and felt the full force Of her beau-ty,— I praised and was

kept in a stew, Till our brains are all mud-dled and twist-ed a-skew, For  
pleas-ant, of course. I— gave her some wine for she said she was horse, My

med-dle-some tongues must have some-thing to do,— And peo-ple will talk, you know!— For  
wife heard a-bout it and sued for di-vice, For peo-ple will talk, you know!— For

REFRAIN.  
*a tempo.*

peo - ple, for peo - ple, for peo - ple will talk, For peo - ple will talk, you  
 peo - ple, for peo - ple, for peo - ple will talk, For peo - ple will talk, you  
*Poco meno mosso.*  
*molto delicato.*

know: I was ri - ding down town in a car with a chap; By mis -  
 know: When my au - to ex - plo - ded I lit in a tree; Then a

take he sat down in a young la - dy's lap. "Oh hur - ry," said she, "And go  
 stran - ger drew near and he laughed with much glee. "You'd bet - ter go home in a

back to, your strap! For peo - ple will talk, you know!"  
 bar - rel," said he - "For peo - ple will talk, you know!"  
*sfz*

## No 9.

## In The Golden Long Ago.

talk, you  
talk, you

By mis-  
Then a

e, "And go  
me in a

*ffz*

Rather slow.

MORTON.

There once was a Prin-cess,

young and fair,—With her won-d'rous wealth and her jew-els rare—With her

haught-y smile— and her sun-kiss'd hair— In the gold-en long— a -

*f* *rit.* *pp* *pp*

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go. A Trou-ba-dour sang of his  
*dolcissimo.*

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. It begins with a half note 'go.' followed by a melodic phrase. The piano accompaniment consists of a right hand with chords and a left hand with a steady bass line. The tempo/mood is indicated as *dolcissimo*.

love each morn,— But the Prin-cess she laughed his

The second system continues the vocal melody and piano accompaniment. The piano part features more complex chordal textures in the right hand.

love to scorn,— And left him to sor-row and sighs for-lorn,— In the

The third system continues the vocal melody and piano accompaniment. The piano part features more complex chordal textures in the right hand.

gold-en long a-go. She

The fourth system concludes the vocal melody and piano accompaniment. The piano part features more complex chordal textures in the right hand.



## Animato.

of his  
tho't she must wed With a Prince so high; But the Prince rode up, And the

*animato e cresc.*

his  
Prince rode by, so she said: "With my mon - ey his

*Very marked.*

*f sfz f*

In the  
love I'll buy!" In the gold - en long a - gol. She

*rit. pp molto rit. ppp much slower.*

(Almost spoken.)  
wed with the Prince, But her dream was o'er; She woke to her love for the

*much slower.*

*slower and slower.*

Trou-ba - dour. And her smile was seen In the cas - tle no more, In the

*molto rit.*

gold - en long a - gol

*ppp a tempo. poco rit.*

VICTORIA. (Rising.) *slower (With sarcasm.)*

Your sto - ry's ver - y, ver - y pret - ty, And with lan - guage fair you

*sfz colla voce. mp p colla voce.*

*Allegro brillante.* TODD.

dike it. (Enter Girls.) 'Tis set - tled, 'Tis de -

*fp sfz sfz*

In the ci - ded now. The play \_\_\_\_\_ is "As you like

*sfz* *fp*

*a tempo.* TODD, JOHN and BEAUCAIRE.  
it!" That's a play by Wil - liam

*p* *sfz* *p* *scherzando.*

ou Shake - speare, That mas - ter - mind of mirth, sir! He was

de - great with the pen, And his like a - gain Will nev - er be seen on

earth! \_\_\_\_\_

SOPR. & ALTO. *f.*

But to play a play by Shake - speare Is a

But to play a play by Shake - speare Is a

PRINCIPALS.

*f.*

thing re - quir - ing tact, sir! Tho' we may dis - close we

thing re - quir - ing tact, sir! Tho' we may dis - close we

The musical score is written for Soprano and Alto voices, and piano accompaniment. The key signature is one flat (F major or D minor), and the time signature is 4/4. The vocal parts are marked with a forte (f) dynamic. The piano accompaniment also includes a forte (f) dynamic marking. The lyrics are: "earth! \_\_\_\_\_", "But to play a play by Shake - speare Is a", "But to play a play by Shake - speare Is a", "thing re - quir - ing tact, sir! Tho' we may dis - close we", and "thing re - quir - ing tact, sir! Tho' we may dis - close we". The score is divided into two systems, each with vocal staves and piano accompaniment staves.

lack re - pose, We'll do our best to act.

lack re - pose, We'll do our best to act.

*ffz*

*8va*

*ffz*

*ffz*

MORTON. To Victoria.

As Ros - a - lind ap - pear in hoy - den - ish ar -

*ffz p*

*fp*

VICTORIA. (Sharply.)

And

ray! Please dont! I beg of you.

why not; pray? \_\_\_\_\_

It is un -

*fp*

*p*

VICTORIA.

MORTON.

How

maid - en - ly.

It is un - maid - en - ly.

It is un - maid - en - ly.

dare you. Dare you in -

TODD.

He's worth the price I charge him.

*sempre cresc.*

TOI  
char  
the



sult me so?

*molto cresc.*

Dare he in - sult her so? Dare

Dare he in - sult her so? Dare

(To Todd.)

*sfz* he in - sult her so? Dis - charge him!

*sfz* he in - sult her so? Dis - charge him!

*sfz* *sfzp*

TODD. (Spoken) You are discharged, my boy; You've sent the lady into rages!

MORTON. (Spoken) All right, if I'm discharged, then you must pay me back my wages!

*sfz* *a tempo.*

## VICTORIA. (To Todd.)

A bet - ter plan to pun - ish him, I think I have at

*p*

hand, Oh! Un - to my Ros - a - lind com-mand That he must play Or -

*cresc.*

lan - do!

*ff.*

She will make him play Or - lan - do, She will

*ff.*

A bet - ter plan

*ff.*

*molto cresc.*

*ff brillante.*

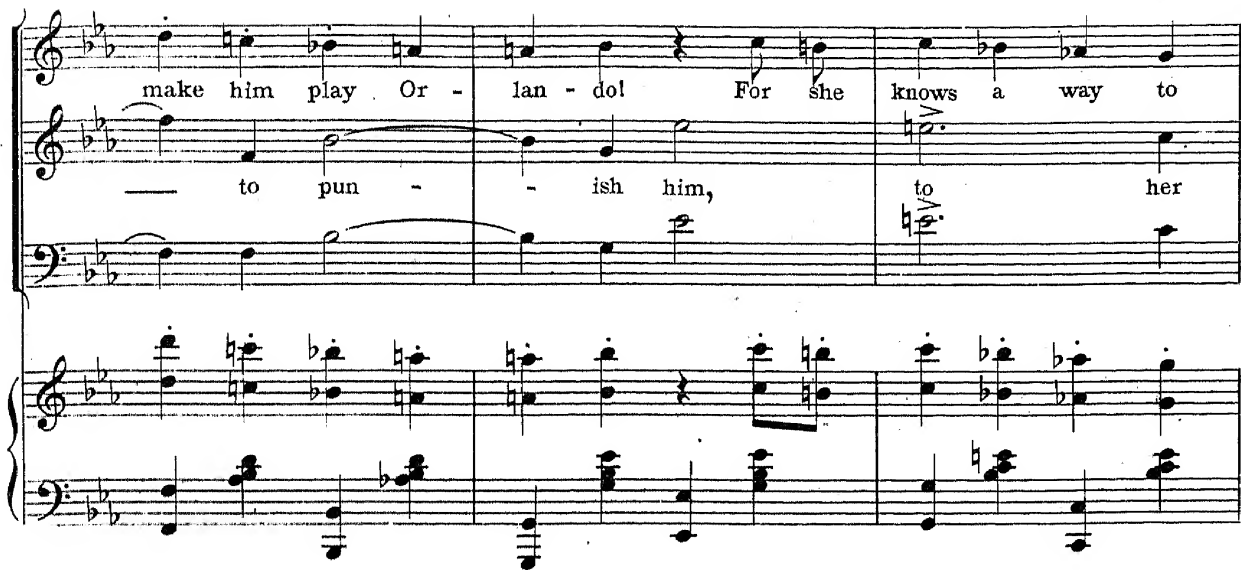
mak

tame

Ros

plan

make him play Or - lan - dol For she knows a way to  
to pun - ish him, to her



tame him, And she'll tame him, you will see. Her  
Ros - a - lind com - mand He must play Or - lan - do!



plan is quaint and grand, oh! She will make him play Or -  
A bet - - - ter plan to pun - -



lan - do, And we'll all be in - ter - est - ed as to what the  
 - - - ish him. She will make him do as she com -

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below. The piano accompaniment is in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is in a minor key.

*Piu mosso.*  
 (Laughing.) (Brillante.)

end will be, we'll see, just wait  
 mands you'll see, we'll see, just wait

The second system of the musical score continues the vocal and piano parts. It includes dynamic markings such as *ff* (fortissimo) and *ffz* (fortissimo crescendo). The piano accompaniment features arpeggiated chords and moving lines in both hands.

*Piu mosso.*

*sfz* *ff*

The third system of the musical score shows the piano accompaniment continuing. It includes dynamic markings *sfz* (sforzando) and *ff* (fortissimo). The piano part features a series of arpeggiated chords and moving lines in both hands.

what the

she com -

We'll see — what the end will be. we'll see,

We'll see — what the end will be. we'll see,

*ffz*

just wait, — We'll see — What the end will

just wait, — We'll see — What the end will



be. He'll play as she di - rects; You'll

be. He'll play as she di - rects; You'll

*sf* *sfz sfz*

This system contains the first two measures of the piece. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts have lyrics: "be. He'll play as she di - rects; You'll". The piano accompaniment includes dynamic markings *sf* and *sfz sfz*.

see, he'll play as she di - rects, you'll see,

see, he'll play as she di - rects, you'll see,

*sf* *sfz*

This system contains the next two measures. The vocal parts continue with the lyrics: "see, he'll play as she di - rects, you'll see,". The piano accompaniment includes dynamic markings *sf* and *sfz*.



Two vocal staves (treble and bass clef) in B-flat major. The lyrics are "You'll see!". The melody consists of a half note G4, a half note A4, and a half note Bb4, all tied across the measures. The accompaniment consists of a half note G3, a half note A3, and a half note Bb3, also tied across the measures.

Piano accompaniment for the first system. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Dynamics include *sfz* (sforzando) and *ff* (fortissimo).

Three empty musical staves (treble, alto, and bass clef) for the second system.

Piano accompaniment for the third system. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Dynamics include *sfz* (sforzando) and *ff* (fortissimo).

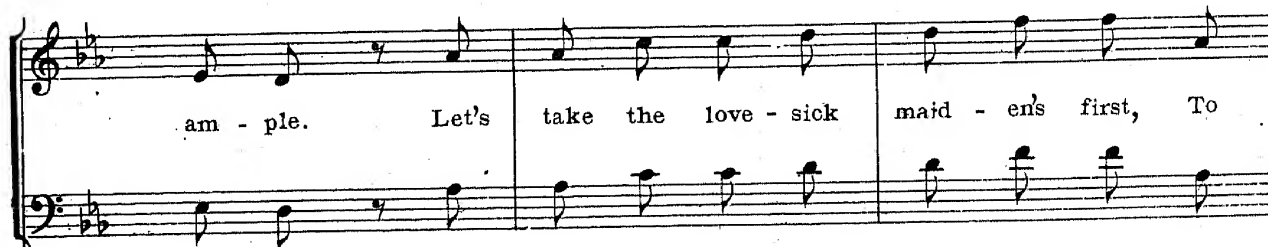
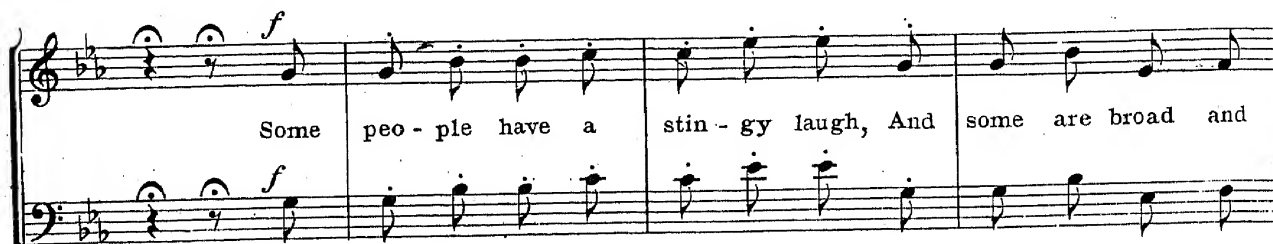
Piano accompaniment for the fourth system. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Dynamics include *sfz* (sforzando) and *ff* (fortissimo).

No 10.

Laughs.

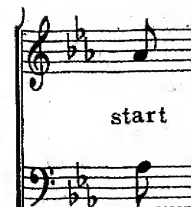
The Entire Company.

Con spirito.

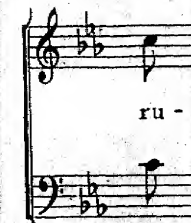


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start



ru -



laugh



start with for ex - am - ple. She puck - ers up her

broad and  
ru - by lips, Like shrimps ob-scured by sal - ad, And when she laughs, the

st, To  
laugh she laughs Sounds like a love - lorn bal - lad. Ah!

*rit.*

Andante.  
*a tempo.*

As if listening  
to a serenade. Ah! Ha ha ha ha ha Ah!

Andante.  
*a tempo.*

*p quasi mandolina.*

Ha ha ha ha ha Ah! Ha ha!

*rit.*

Ha ha ha - ha ha Ah! Ha ha! Ah!

*rit.*

*a tempo.*

Ha ha Ah!

Ah!

Ha ha ha ha ha Ah!

*p a tempo.*

Ha ha ha ha ha Ah!

Ha ha Ah!

Ah!

Ha

*Tempo I.*

ha!

*Tempo I.*

*sfz*

*f*

8



The arm - y of - fic - er so bold, Who fills us with e -

*f*

*mf* *giocoso.*

la - tion. Ac - quires a laugh which is a most pe - cu - liar ca - chi -

na - tion. The sol - dier is a stur - dy chap, Un -



with e -

ca - chi -

p, Un -

used to frills and starch, too! And when he laughs, he al- ways laughs A

*rit.* *rit.* **Tempo di Marcia.**

laugh that he can march to. Ha ha ha Ha!

*fp molto cresc.*

Ha ha ha ha!

*p molto cresc.*


*f* Ha! Ha! *ff* Ha ha ha Ha!

*fp* molto cresc. Ha ha ha Ha!

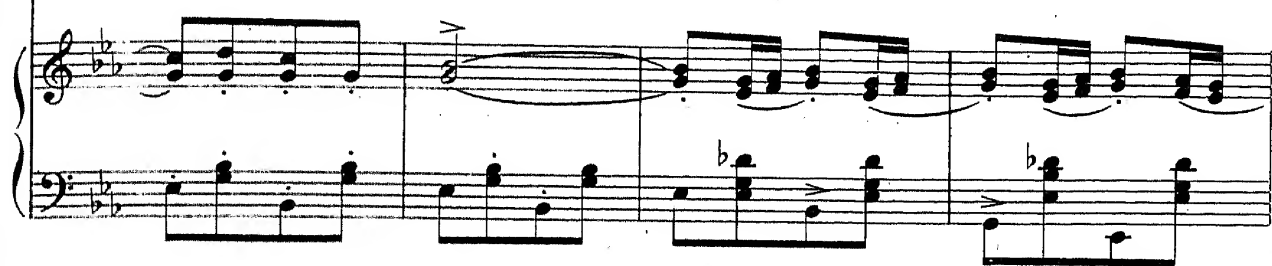
*p* molto cresc.

*ff* Ha! Ha! Ha ha ha Ha!

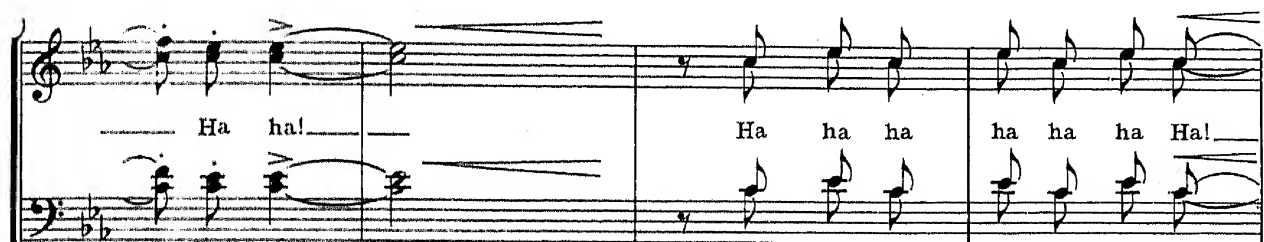
*f* *ff*



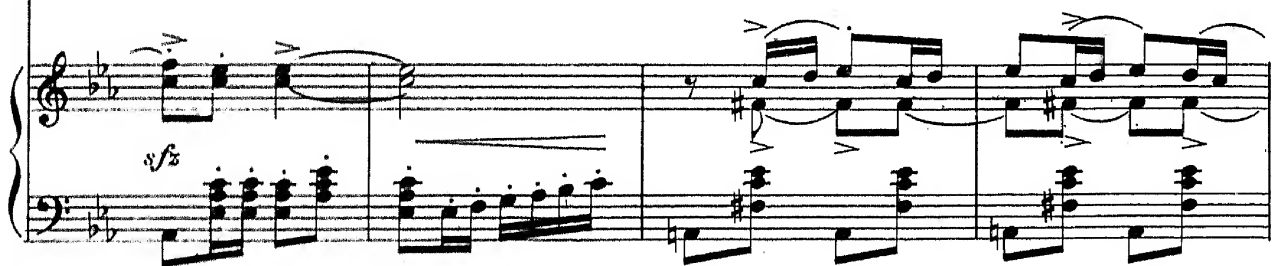
Ha ha ha Ha! Ha ha ha ha ha ha Ha!



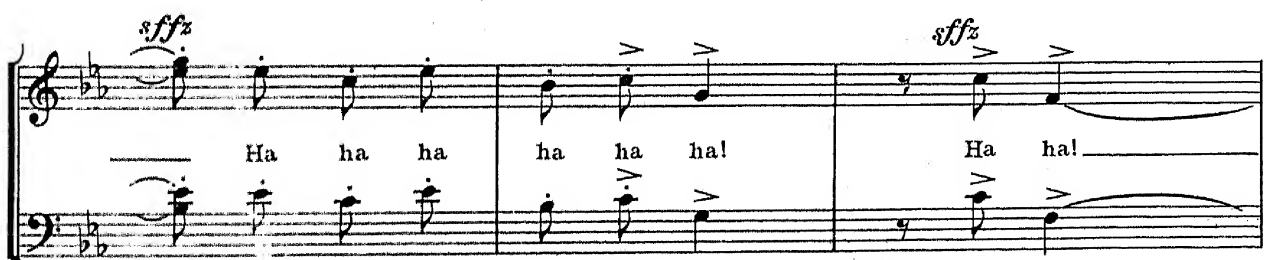
Piano accompaniment for the first system, featuring chords and moving lines in both hands.



Ha ha! Ha ha ha ha ha ha Ha!



Piano accompaniment for the second system, featuring chords and moving lines in both hands.



Ha ha ha ha ha ha! Ha ha!



Piano accompaniment for the third system, featuring chords and moving lines in both hands.

Ha ha ha ha ha ha Hal

*ff*

Tempo I.

The

*f*

Tempo I.

*f* *mf*

hus - band with those fev - ered eyes, Whose Ma - in - law has van - ished! He

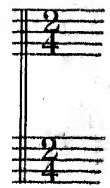
laughs fr

stayed

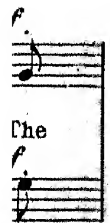
when



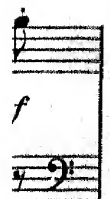
laughs from morn-ing un - til night And grief and woe are ban - ished! She



Musical notation for piano accompaniment, showing a grand staff with treble and bass clefs.



stayed so long his nerves were gone Gone al - most to de - ple - tion! But



Musical notation for piano accompaniment, showing a grand staff with treble and bass clefs.



when she waltzed a - way he laughed A laugh al - most Ve - ne - tian!



Musical notation for piano accompaniment, showing a grand staff with treble and bass clefs. Includes markings: *rit.* and *3*.



## Tempo di Valse.

*pp*

Ha! - Ha! Ha!

*a tempo.  
molto leggiero.*

Ah!

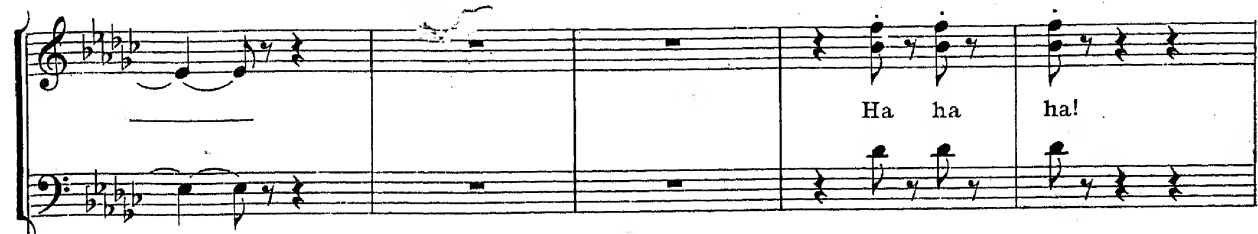
sigh of relief.

*pp*

Ha ha ha!

Ah!



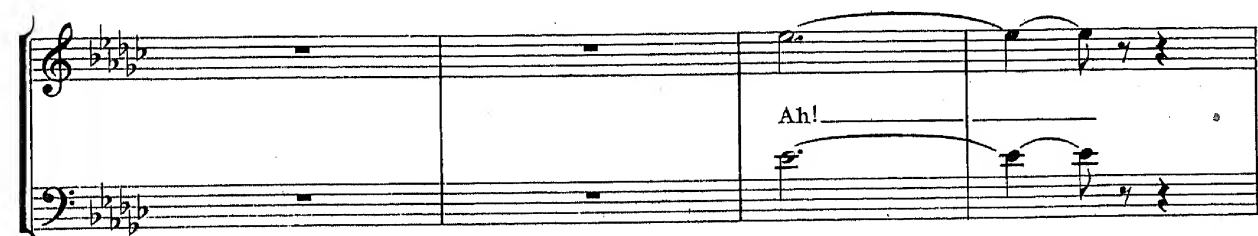


Ha ha ha!

First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of three flats. The piano accompaniment has a bass clef and the same key signature. The system is divided into four measures. The vocal line has lyrics "Ha ha ha!" under the last two measures. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

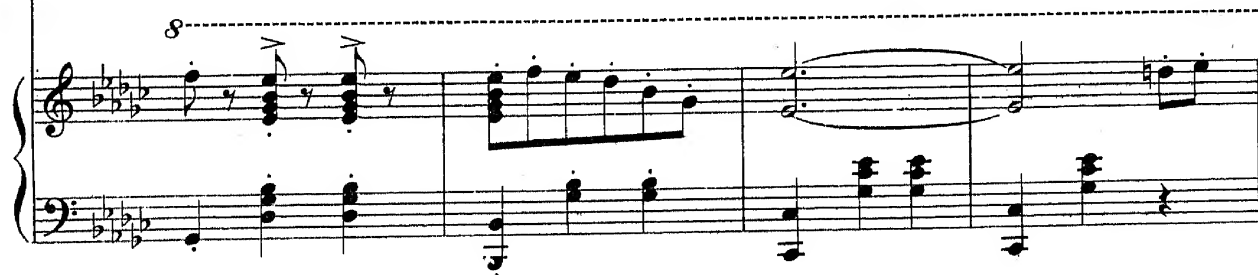


Second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

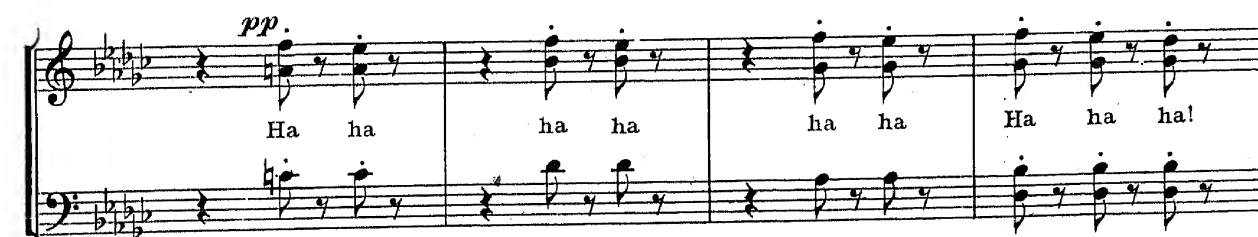


Ah!

Third system of the musical score. The vocal line has a treble clef and a key signature of three flats. The piano accompaniment has a bass clef and the same key signature. The system is divided into four measures. The vocal line has the lyric "Ah!" under the second measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

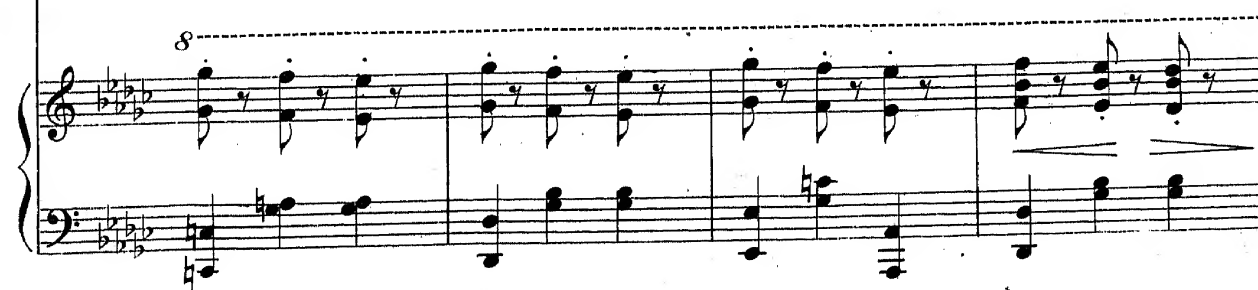


Fourth system of the musical score. It continues the vocal and piano parts from the third system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



*pp*  
Ha ha ha ha ha ha Ha ha ha!

Fifth system of the musical score. The vocal line has a treble clef and a key signature of three flats. The piano accompaniment has a bass clef and the same key signature. The system is divided into four measures. The vocal line has the lyrics "Ha ha ha ha ha ha Ha ha ha!" under the last three measures. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



Sixth system of the musical score. It continues the vocal and piano parts from the fifth system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*pp*

Ha ha! Ha!

Tempo I.

Down

*f*

Tempo I.

*f*

*mf*

at the Op - 'ra House called Grand, Where Wag - ner reigns with Ver - di, Where

*giocoso.*

sing - ers

sel - dor

when th

sing - ers sing with voi - ces which are so can - a - ry bird - ie, They

sel - dom laugh, but when they do, The scene is quite dra - ma - tic For

*rit.*  
when they laugh a laugh, the laugh They use is op - er - at - ic!

*rit.*

## Allegro feroce.

Ha ha ha ha ha ha

Ha ha ha ha ha ha!

*ff* *p*

ha ha ha!

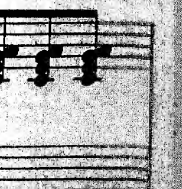
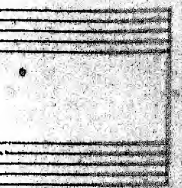
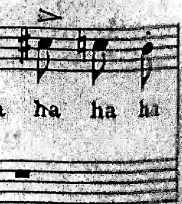
Ha ha ha ha ha ha!

*ff* *p*

Ha ha ha ha ha ha ha ha!

Ha ha ha ha ha

*p* *f* *sfz*



Ha ha ha ha ha ha ha!

Ha! Ha ha ha ha! Ha

*f*

*sfz*

3

Ha ha ha ha ha ha ha!

Ha ha!

ha! Ha ha! Ha

*f*

3

Ha ha!

Ha ha ha ha ha

ha! Ha ha ha ha ha ha

3



*ff molto pesante.*

ha ha ha ha ha ha Ha! ha ha ha ha ha

*Quasi Cadenza.*

Ha! ha ha ha ha ha ha! Ha ha, Ha ha, Ha

*a tempo.* *Cadenza.*

ha! Ha ha! Ha

*ff a tempo. accel. sffz* *fff* *sffz*



Tempo I.

a ha In

Tempo I.

Dix - ie Land you'll find the most In - fec - tious of all

laugh - ter! A laugh that rais - es ev - 'ry roof, And

laugh - ter! A laugh that rais - es ev - 'ry roof, And

laugh - ter! A laugh that rais - es ev - 'ry roof, And

shakes each beam and raft - er! In Dix - ie Land they

have a laugh That sim - ply knocks them all out; When

some one tells a joke down there, They move their feet and bawl out!

*rit.* *dim.*

Meno mosso.

2<sup>nd</sup> time DANCE.

Huh Huh!

*p 2<sup>nd</sup> time ff*

When

*dim.*

Huh Huh!

First system of the musical score. It consists of two staves: a vocal staff (treble clef) and a piano staff (grand staff). The vocal staff has a key signature of two flats and a 7/8 time signature. The lyrics "Huh Huh!" and "Ah! ah! ah!" are written under the vocal line. The piano staff features complex chordal textures and arpeggiated figures.

Second system of the musical score. It continues the vocal and piano parts. The vocal staff includes the lyrics "Ah! ah! Ah! ah!" and is marked with a first ending bracket labeled "1.". The piano staff continues with intricate textures and includes a first ending bracket labeled "1.".

Third system of the musical score. The vocal staff has a second ending bracket labeled "2." with the lyrics "ah!". The piano staff continues with complex textures and includes a second ending bracket labeled "2.".

Fourth system of the musical score. The vocal staff has a second ending bracket labeled "2.". The piano staff includes a dynamic marking of *sfz* (sforzando) and continues with complex textures.

# Intermezzo.

No 11.

*Allegro\_ giocoso.*

The musical score for Intermezzo No. 11 is presented in four systems. The first system includes a vocal line with the lyrics "ahl ahl" and a piano accompaniment starting with a forte (*ff*) dynamic. The tempo is marked *Allegro\_ giocoso.* The score features various musical notations, including triplets, slurs, and dynamic markings such as *ff* and *f*. The piano part consists of two staves, and the vocal part is on a single staff. The key signature has one flat, and the time signature is 2/4. The score concludes with a double bar line and repeat signs.

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First system of musical notation. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. Performance markings include *p* (piano), *tranquillo.* (tranquillo), and *accel.* (accelerando).

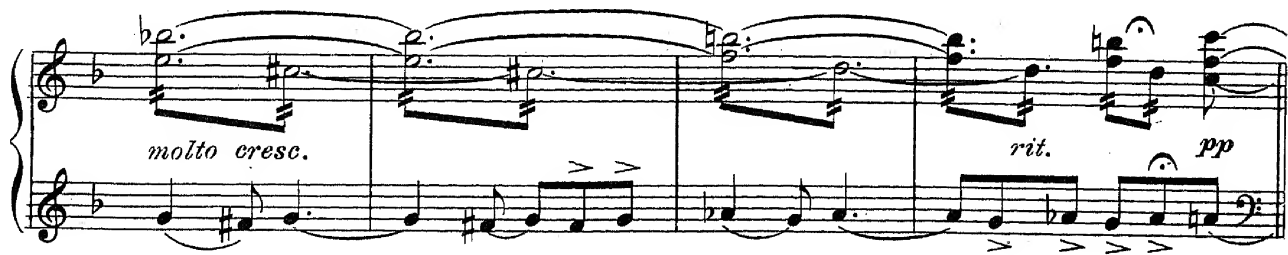
Second system of musical notation. The right hand continues with chords and moving lines, and the left hand maintains the eighth-note accompaniment. A marking of *ppp* (pianissimo) is present.

Third system of musical notation. The right hand features a rapid, continuous tremolo pattern. The left hand continues with the eighth-note accompaniment. The marking *sempre tremolando.* (sempre tremolando) is written above the right hand.

Fourth system of musical notation. The right hand plays a series of chords and moving lines, and the left hand continues with the eighth-note accompaniment.

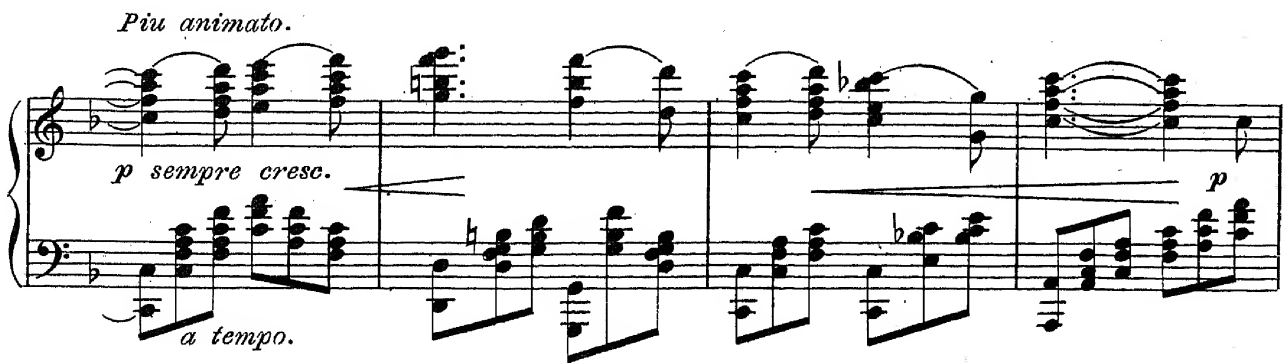
Fifth system of musical notation. The right hand features a rapid, continuous tremolo pattern. The left hand continues with the eighth-note accompaniment. The marking *accel e cresc. molto.* (accelerando e crescendo molto) is written above the right hand.





musical score system 1, piano and violin parts. The piano part features a melodic line with a crescendo and a ritardando. The violin part has a melodic line with a crescendo and a ritardando.

*molto cresc.* *rit.* *pp*



musical score system 2, piano and violin parts. The piano part features a melodic line with a crescendo and a ritardando. The violin part has a melodic line with a crescendo and a ritardando.

*Piu animato.* *p sempre cresc.* *a tempo.* *p*



musical score system 3, piano and violin parts. The piano part features a melodic line with a crescendo and a ritardando. The violin part has a melodic line with a crescendo and a ritardando.



musical score system 4, piano and violin parts. The piano part features a melodic line with a crescendo and a ritardando. The violin part has a melodic line with a crescendo and a ritardando.

*cresc molto.*



musical score system 5, piano and violin parts. The piano part features a melodic line with a crescendo and a ritardando. The violin part has a melodic line with a crescendo and a ritardando.

*sempre piu cresc.* *ed accel.*

No 12.

*cresc. possibile.* *vitemente.* *fff a tempo.*

Violins. 8<sup>va</sup>  
*fff*  
*Grandioso.*  
*fff meno mosso.*

*allarg.*

*Piu mosso.* *allarg.* *fff* *accel.* *ff rit.* *sfz*

blink  
moon

gen  
seen

# Mah Honey Love.

No 12.

(Morton.)

Moderato.

1. When de day-light am a wink-in' and a  
2. When de li'l stars am wink-in' at de

blink-in' at de night, And I sit be-fo' mah cab-in all a-lone; Wen de  
moon dat hides his face, An' de clouds am float-in' home to go to bed, Den it

gen-tle breez-es hur-ry for to catch de fa-din' light, And de  
seems I get a mes-sage from some far off dis-tant place, An' it

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eve-nin' bells ring out dah sweet-est tone, \_\_\_\_\_ Dat's de time ma toughts do tra-bel back er-  
am de sweet-est mes-sage ev - er read. \_\_\_\_\_ Den I hear de mu - sic t'rob-bin' jus' like

cross de road of years, An' de stran-ge-st wild-est fan-cies 'roun' me play! \_\_\_\_\_ Den it  
ban-jos tink-lin' low - Like what fair - ies in de meadows ought to play! \_\_\_\_\_ Den I

*poco rit.*  
seems de world am hap - py an' it nev - er knows no tears, Wen de  
drifts back, drifts back soft - ly to de hap - py long a - go, Wen de

*poco rit.*

shad - ows makes de twi - light run a - way!  
shad - ows makes de twi - light run a - way!

*dim. e rit.*

Molto moderato.

*pp* > *a tempo.*

Who's dat call-in? It comes from far a-way! It

sounds like when de moon-light kiss de sea! "Am dat

you, dear, dat left me? Mah sweet-heart dat be-reft me? Oh! mah

hon-ey love, stretch out yo' hand to me! Come back once

*marcato.*

bel back er-  
-bin' jus' like

Den it  
Den I

en de  
in de



more \_\_\_\_\_ jus' like be - fore, \_\_\_\_\_

*fp*

Come back an' set mah sor-rows free! \_\_\_\_\_ I

*p*  
cry fo' yo; I sigh fo' yo! to live fo' yo' or die fo' yo! Oh,

*p*

come back, mah hon - ey love, to me! \_\_\_\_\_

*rit.* *D.C.*



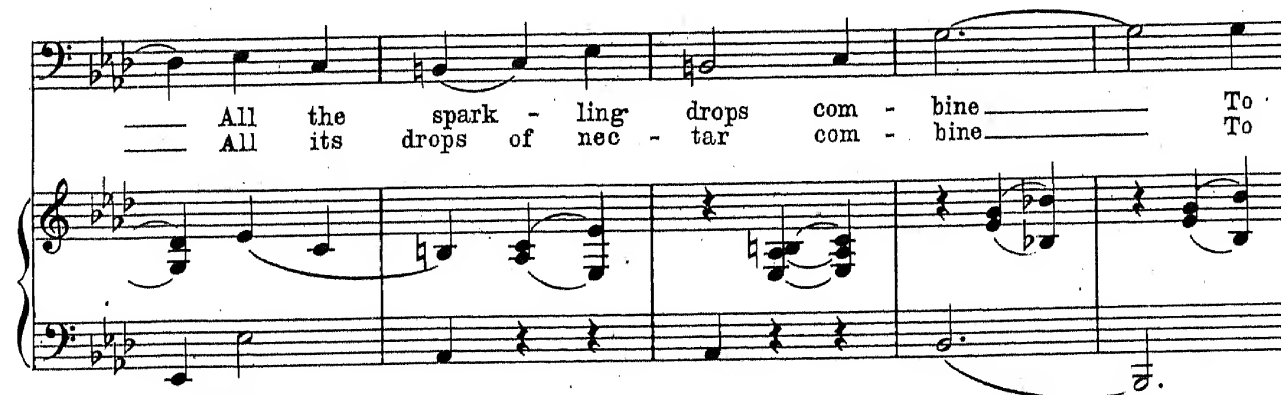
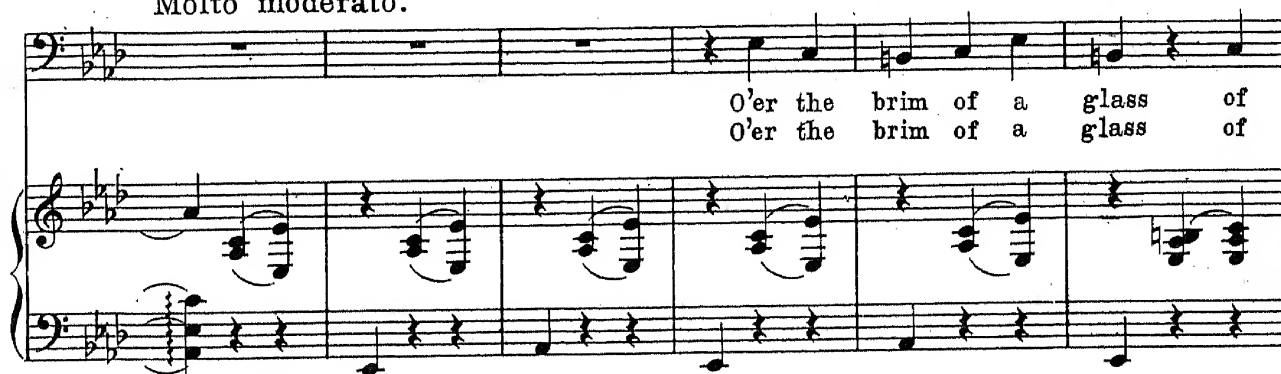
## No 13.

## My Toast To You.

Animato.



Molto moderato.



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prom - ise a fu - ture of joy. For the cas - tles in  
sing to me love's sweet song! With your ev e - ry

Spain are there, The hopes that we dare not  
glass of wine You'll think of me, think of me,

think! Come a - way from your sor - row and care,  
think! And there in this li - quid di - vine

And drink with me, drink with me, drink! If you  
You drink to me, drink to me, drink!

love me, drink with me! ————— Here's a health to you, my

*dolcissimo.*

dear: ————— May nev - er a sor - row Be yours till to -

*peasant.*

mor - row, To - day is al - ways here. ————— If you

*p ten.*

*ten.*

love me, drink with me; ————— Drink it down, this

spark - ling brew. "What - ev - er be - tide thee, May

joy dwell be - side thee," My love, my toast to you!

*rit.*

TENORS. *pp*

1st BASSES. *pp*

2nd BASSES. *pp*

CHORUS.

If you love me, drink with me; drink it down, this

*pp* (slower and very delicately.)

Shawboro Library

hee, May  
spark - ling brew.  
spark - ling brew.  
*SOLO.*  
"What - ev - er be - tide thee, May

oul

*pp* My love, my toast to you!  
My love, my toast to you!  
*molto rit.*  
joy dwell be - side thee," My

*molto rit.* *pp*



No 14.

# Dear Old Fairyland.

Victoria and Girls.

**Moderato.** **VICTORIA.**

When  
When

*mf accel. fz*

*semplice.*

but a ti - ny lit - tle girl, my moth - er used to say: "You'll  
you ar - rive in Fair - y - land, the breez - es sing their love; And

*p a tempo.*

have the good - est dreams to - night, 'Cause you've been good all day!" And  
all the lit - tle stars wink down A wel - come from a - bove. The

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then  
rain -

reach  
sun

REFR

Fe  
Fe

*p*



then I'd sail a - way a - cross that moon - lit sea so grand, To  
rain - bow cov - ers all the sky with dec - o - ra - tions grand, And

VICTORIA.

When  
When

reach full soon the hap - py shores of dear old Fair - y - land. In  
sun - beams dance to wel - come you to dear old Fair - y - land. In

rit.

rit.

SOPRANOS & ALTO.  
REFRAIN. *a tempo.*

Fair - y - land, In Fair - y - land, No - bod - y's cross or mean, And  
Fair - y - land, In Fair - y - land, The street - car has no strap, When

*a tempo.*  
*p poco rubato.*

boys that tease and girls that cry Have nev - er yet been seen! In  
round - ing curves you need not use A per - fect stran - ger's lap! In

Fair - y - land, In Fair - y - land, I'd have you un - der - stand, You can  
Fair - y - land, In Fair - y - land, I'd have you un - der - stand, Con -

play all day, If you feel that way, in Fair - y - land! —  
duc - tors oft - en — are po - lite in Fair - y - land! —

## DANCE.

The page contains four systems of piano accompaniment for a dance. Each system consists of a grand staff with a treble and bass clef. The music is in 2/4 time and features a mix of chords and moving lines. The first system begins with a *pp* (pianissimo) dynamic marking. The notation includes various musical symbols such as slurs, ties, and accidentals (sharps, flats, and naturals). The piece concludes with a double bar line and repeat signs in the final system.

Partial view of the vocal parts from the adjacent page. The lyrics visible are:

seen! In  
lapi! In  
  
You can  
Con -

## No 15.

## Rosalind.

(Mabel)

Molto moderato.

In the  
In the

*mf* *rit.*

dear old for-est of Ar - den, In the gold - en long a - go, — Roamed a  
dear old for-est of Ar - den Comes Or - land - o now to woo; — He's a

*p molto tranquillo.*

maid - en fair, with her sun - lit hair, And a heart with love a -  
knight of old and he's brave and bold With his won - d'rous deeds to

*colla voce.*

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glow. — 'Neath the green - wood tree a sigh - ing Till her  
do. — 'Neath the green - wood tree a sigh - ing With the

lov - er came that way, — While the birds in the trees And the  
love light in his eyes. — While the birds keep still And the

love la - den breeze, Would woo - ing - ly, coo - ing - ly say: — "There's  
soft winds thrill He woo - ing - ly, coo - ing - ly cries: —

*rit.* *Andante graz.*

REFRAIN.

none so sweet as Ros - a - lind, In all the land of



love; — With her laugh-ing eyes, and her ten-der sighs, And the

heart of a gen-tle dove. There's none so sweet as

Ros-a-lind, And none can ev-er be. As a

beau-ti-ful rose In the gar-den grows, she blooms for me to

*colla voce.*

*rit.*

PRINCIPALS.

And the  
see! ——— "There's none so sweet as

SOPR. & ALTO. *p*

"There's none so sweet as Ros-a-lind In

"There's none so sweet as Ros-a-lind In

*p*

Ros-a-lind in all the land, With her laugh-ing eyes And her

all the land of Love, ——— With her laugh-ing eyes ———

all the land of Love, ———

me to

ten - der sighs, And the heart of a gen - tle

And her ten - der sighs, And heart of a gen - tle

And her heart of a gen - tle

dove. — There's none so sweet as

dove. There's none so sweet as Ros - a - lind, And

dove. There's none so sweet as Ros - a - lind, And

Ros

none

none

gar

gar

gar

Ros - a - lind can be; As a beau - ti - ful rose In the  
 none can ev - er be; As a beau - ti - ful rose In the  
 none can ev - er be; As a beau - ti - ful rose In the

*p* *pp* *pp* *pp*

gar - den grows, She blooms for me to see!"  
 gar - den grows, She blooms for me to see!"  
 gar - den grows, She blooms for me to see!"

*rit.* *rit.* *rit.* *rit.*

## Little Fifi.

No 16.

Animato.

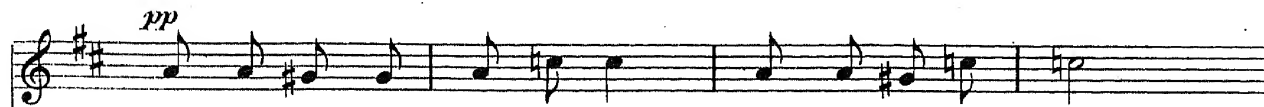
The piano introduction is in 2/4 time, key of D major. It begins with a series of chords in the right hand and a melodic line in the left hand. The tempo is marked 'Animato'. The introduction concludes with a 'Meno mosso' marking.

The first system of the song features a vocal melody and piano accompaniment. The piano part includes a 'pp' (pianissimo) marking. The lyrics are: Fi - fi was a lit - tle maid, so de - mure and shy, Fi - fi's mouth was ro - sy red, Fi - fi's eyes were blue, Fi - fi was the sweet - est belle, you have ev - er seen,

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are: Mod - est mien and man - ner staid, nev - er rov - ing eye. Fi - fi nev - er went to bed, when the bird - ies do. Ev - 'ry - one who knows her well, says she is a queen.

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If a young man spoke, she would blush and turn her head,  
 If you asked her out to dine, she was there with bells,  
 If you ask her for a kiss, Fi - fi gives you two,



Tho' of course, she un - der - stood ev - 'ry - thing he said.  
 Fi - fi nev - er could de - cline, so the sto - ry tells. Ah!  
 She's a most ob - li - ging Miss, too good to be true.



## REFRAIN.



Fi - fi, ma cher - iel My heart beats pit-ty-pat, Fi - fi, with the



love that's in there — for on - ly you. ————— Fi -

*p*

*cresc.*

fi, no one is dear - er, Come near - er, near - er, near - er. If

*p*

*rit.* 1. 2. *rit.*

you don't love me, love me, ma cher-ie, What shall I do? — do? Ah!

*rit.*

DANCE.

*pp*

The first system of musical notation for the piece 'DANCE.' It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef starts with a quarter note F#4, followed by eighth notes G#4, A4, and B4. The bass clef accompaniment features a steady eighth-note pattern: F#3, A3, C#4, and B3.

The second system of musical notation. The treble clef melody continues with eighth notes C#5, B4, A4, and G#4, followed by a half note F#4. The bass clef accompaniment continues with the same eighth-note pattern, adding some chordal texture.

The third system of musical notation. The treble clef melody features a series of eighth notes: G#4, A4, B4, C#5, B4, A4, and G#4. The bass clef accompaniment continues with the eighth-note pattern, with some notes beamed together.

*pp*

The fourth system of musical notation, which concludes the piece. The treble clef melody ends with a half note G#4. The bass clef accompaniment features a final chord in the right hand and a descending eighth-note line in the left hand. The dynamic marking *pp* is present.

No 17.

# Has Cupid Laid In Wait For You.

*Poco lento.*

Piano. *pp*

*pp*

*poco. rit.*

*cresc. ed accel.*

VICTORIA. How do you know  
what a love scene is?

MORTON.

VICTORIA.

Has Cu - pid laid in wait for you? I've nev - er seen that

*p a tempo.*

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MORTON.

boy. And aimed an ar - row straight for me?

*espress.*

VICTORIA.

MORTON.

Why should he thus an - noy? Have you with - in your

heart e'er felt,

The twinge that lov - ers know?

VICTORIA.

*p poco rit.**rit.*

My heart is ver - y health - y, Sir, -

And beats not fast nor slow.

*poco rit.* *rit.*



Moderato e molto grazioso.

MORTON.

*pp*

Don't you know It's love that guides us on our

*p a tempo.* *pp*

way? He'll lead you a - long, Yes right or - wrong, And -

you can't say him nay! Don't you know It's

*p*

*pp*

love that leads us all the day? So let him

*pp*

*p* *poco rit.* *a tempo.*

lead, I pray, For oth - er - wise you'll lose your

*sfz* *pp*

VICTORIA.

*pp*

Don't you know It's love that guides us

*pp*

way.

*pp*

on our way? — He'll lead you a-long, Yes, right or wrong, And —

him

you can't say him nay! Don't you know It's

This system contains the first two lines of the musical score. It features two vocal staves at the top and a grand piano accompaniment below. The key signature is one sharp (F#). The lyrics are: "you can't say him nay! Don't you know It's".

*pp* love that leads us all the day? So let him

*pp*

*pp*

This system contains the next two lines of the musical score. It features two vocal staves and a grand piano accompaniment. The lyrics are: "love that leads us all the day? So let him". Dynamic markings include *pp* (pianissimo) above the first vocal staff, above the second vocal staff, and above the piano accompaniment.

*p* lead, I pray, For oth - er - wise you'll lose your

*p*

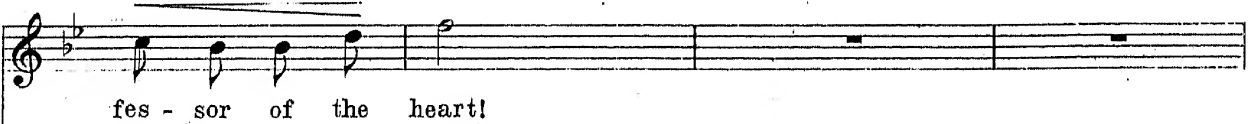
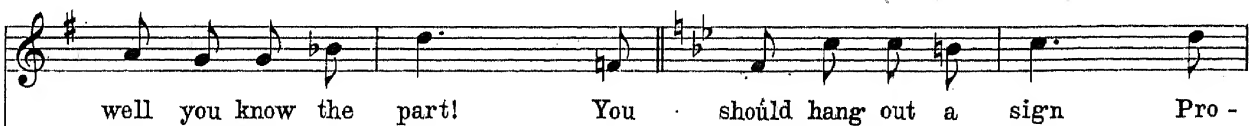
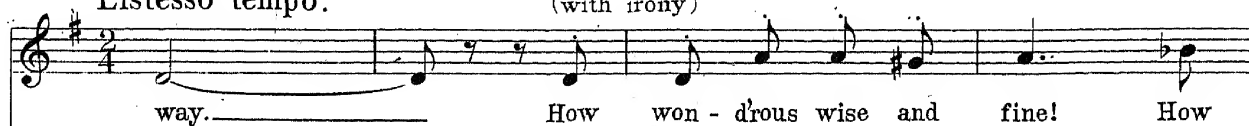
*poco rit.*

*sfz* *pp* *poco rit.*

This system contains the final two lines of the musical score. It features two vocal staves and a grand piano accompaniment. The lyrics are: "lead, I pray, For oth - er - wise you'll lose your". Dynamic markings include *p* (piano) above the first vocal staff, above the second vocal staff, and above the piano accompaniment. A *poco rit.* (poco ritardando) marking is placed above the piano accompaniment. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

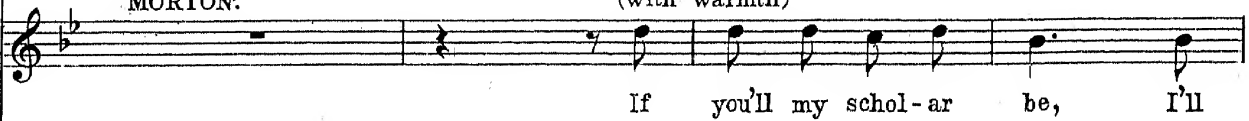
Listesso tempo.

(with irony)



MORTON.

(with warmth)



*ten. a tempo.*

teach you all I know, — Of Love's im - men - si - ty, Of

*colla voce. a tempo.*

VICTORIA.  
(goes to bench a L.)

Your lec - ture pray com - mence, Oh!

Cu - pid and his bow. —

teach - er, wise and stern; But pray take no of - fence, If

*tr*



(She sits at left of bench.)

y, Of

I am slow to learn.

MORTOR.

*f* (With enthusiasm)

Mere words are emp - ty show, - In

*piu agitato.*

Oh!

ev - 'ry land and clime ——— You'll find where - er you go ———

*sfz**sfz**molto.**molto rit.**p*

If

True love is

*cresc. ed accel.**sfz*

Molto tranquillo.

*pp* (smilingly)

pan - to - mime! —

*ppp* *dim.*

The first system of the musical score. The vocal line (treble clef) begins with the lyrics "pan - to - mime!" followed by a long note. The piano accompaniment (grand staff) features a series of chords and arpeggiated figures. The dynamic marking *ppp* is present in the piano part, and *dim.* appears towards the end of the system.

*ppp*

The second system of the musical score, continuing the piano accompaniment. It features a series of chords and arpeggiated figures. The dynamic marking *ppp* is present.

*tremolando.*

The third system of the musical score. The piano accompaniment continues with a series of chords and arpeggiated figures. The dynamic marking *tremolando.* is present.

The fourth system of the musical score, continuing the piano accompaniment. It features a series of chords and arpeggiated figures.

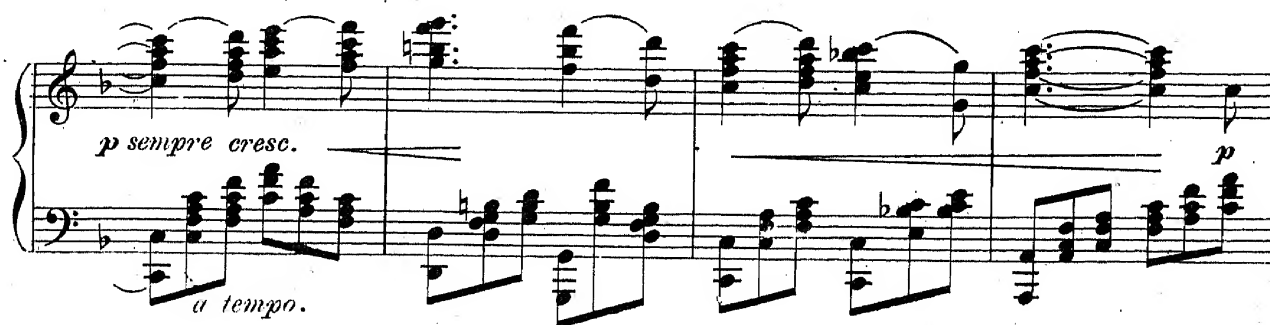


accel. e cresc. molto.



*molto cresc.* *rit.* *pp*

Piu animato.



*p sempre cresc.* *a tempo.* *p*



*cresc. molto.* *sempre piu cresc.*

ed accel. cresc. possibile. vitemente. *fff* a tempo.

Violins. *8va*

*fff*  
Grandioso.

*fff* meno mosso.

*allarg.*

*Piu mosso.* *allarg.*

*fff* accel. *ff rit.* *sffz*

Detailed description: This is a page of a musical score, page 126. It features a piano accompaniment and a violin part. The piano part is written in two systems of grand staves (treble and bass clef). The first system includes markings for 'ed accel.', 'cresc. possibile.', 'vitemente.', and '*fff* a tempo.'. The second system includes 'Violins. *8va*', '*fff* Grandioso.', and '*fff* meno mosso.'. The third system includes '*allarg.*'. The fourth system includes '*Piu mosso.*', '*allarg.*', '*fff* accel.', '*ff rit.*', and '*sffz*'. The violin part is written on a single staff with a treble clef, marked '*8va*'. The score is in a key with one flat (B-flat) and a common time signature. The music is characterized by dense, rapid passages in the piano and a more melodic, sustained line in the violin.



## No 18.

## Finale Ultimo.



ALL GIRLS: *f* *ff*

I'd rath - er be a wild rose than an - y flow'r that

MORTON. *f* *ff*

I'd rath - er be a wild rose than an - y flow'r that

LAIRD & HAMMOND. *f* *ff*





(Victoria.)

grows, — Oh, set me free, I want to be a wild, wild

grows, — Oh, set me free, I want to be a wild, wild

8

*rit.*

This system contains the first vocal entry. The vocal staves (soprano, alto, and tenor/bass) enter with the lyrics "grows, — Oh, set me free, I want to be a wild, wild". The piano accompaniment provides harmonic support, with a measure rest of 8 measures indicated for the vocalists. A *rit.* (ritardando) marking is present in the piano part.

rose! —

rose! —

*rit.*

*ad.* \*

This system contains the second vocal entry. The vocal staves enter with the lyrics "rose! —". The piano accompaniment continues with a *rit.* marking, followed by an *ad.* (allegretto) marking and a repeat sign. A large black redaction bar covers the bottom portion of the page.

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